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MORE OPERA AND MORE ARTISTS ANNOUNCED FOR METROPOLITAN NEXT SEASON

On Departure for Europe, General Manager Gatti-Casazza Tells of Plans for 1920-21—Novelties and Revivals Promised—Wagner in English—New American Artists

On Tuesday of this week, General Manager Giulio Gatti-Casazza, of the Metropolitan Opera, with a considerable number of the songbirds and other personnel of his house, set sail on the steamship Presidente Wilson for Italy. It will be Mr. Gatti's first visit to his home at Ferrara in several years. Before leaving he gave out his annual statement as to the coming Metropolitan season. Practically all the information in regard to revivals, novelties and new artists has already appeared in this paper, but for the sake of exactness, the entire contents of the statement is reproduced here.

After opening paragraphs, in which whoever prepared the statement complacently remarked that the Metropolitan forms an "organization so compact, homogeneous and disciplined as to offer an example to all other institutions of the kind"; and after the usual thanks to the public and press and some more complacency in commenting upon the perfection of the Metropolitan repertory, the statement gets down to facts as follows:

NOVELTIES AND REVIVALS.

"Encouraged by the success of the presentation of 'Parsifal' in English, it has been decided to produce two other masterpieces of Wagner in English—'Lohengrin' and 'Tristan and Isolde.' Also with English text a work altogether a novelty here—'The Polish Jew.' The music is by the Czecho-Slovak composer, Karl Weiss, the libretto by Victor Leon and Richard Batka.

"Don Carlos," a grand opera in four acts and seven scenes by Giuseppe Verdi, book by Mery and Camille Du Locle, never given in New York, will be another novelty.

"Louise," by Gustave Charpentier, will be given for the first time by this company. Geraldine Farrar will be the heroine.

"Andrea Chenier," Umberto Giordano's four act opera of the French Revolution, the book by Illica, never given at the Metropolitan, will be presented with Caruso as protagonist.

"It is probable that there will be a revival either of 'Tales of Hoffman' or 'Lakme.'

"Arrigo Boito's 'Mefistofele,' which has not been heard at the Metropolitan for a long time, also will be presented.

"The ballet novelty will be 'Il Carillon Magico,' by Pick-Mangiagalli.

"Cleopatra's Night," last season's new American opera by Henry Hadley, will remain in the repertory. Not only the novelties but all the revivals will be given with entirely new and original scenery.

"Mr. Gatti also announced that he has appointed Edward Ziegler, of the Metropolitan staff, to be assistant manager. As to the artistic personnel of the company, Emma Destinn will sing during the first part of the season, while Lucrezia Bori, who has just ended her season at Monte Carlo in good health, will be at the Metropolitan during the latter half.

NEW AMERICAN ARTISTS.

"The management has engaged the following American artists: Cora Chase, a coloratura soprano, who has been singing at the Reale Opera of Madrid; Alice Miriam, soprano, who has made an Italian career; Frances Peralta, dramatic-soprano, formerly of the Boston and Chicago Opera companies; Sue Harvard, soprano, widely known here in concerts; Anne Roselle, soprano; Elvira Leveroni, mezzo-soprano of the Boston Opera Company; Mario Chamlee, tenor, now with the Scotti Opera Company; William Gustafson, basso; Carlo Edwards, assistant conductor.

"Two European singers also have been added to the company. Benjamin Gigli, tenor, from the Scala of Milan and the Monte Carlo Opera, and Giuseppe Danise, baritone, from the Scala and the Colon of Buenos Aires.

"Samuel Thewman, stage director of the Prague Opera, has been engaged in a similar capacity here.

"Mme. Easton will be heard as Elsa in Lohengrin and Mme. Matzenauer will sing Isolde. The title role of 'Don Carlos' will be given to M. Martinelli. Mmes. Alda and Easton and M. Gigli will be in the cast of 'Mefistofele.'

"The artists who have been re-engaged are as follows: Sopranos—Frances Alda, Gladys Axman, Ellen Dalossy, Florence Easton, Minnie Egner, Mary Ellis, Margaret Farnam, Geraldine Farrar, Rita Fornia, Mabel Garrison,

Claudia Muzio, Mary Mellish, Nina Morgana, May Peterson, Rosa Ponselle, Marie Rappold, Margaret Romaine, Evelyn Scotney, Lenora Sparkes, Marie Sundelius, Marie Tiffany, Edna Kellogg, Mezzo sopranos and contraltos—Cecil Arden, Louise Berat, Julia Claussen, Raymonde Delaunoy, Jeanne Gordon, Frances Ingram, Kathleen Howard, Carolina Lazzari, Marie Mattfeld, Margaret

(Continued on page 17.)

Bodanzky Finds No Suitable Work

As forecasted in the story of the New (National) Symphony Orchestra's rehearsals of American compositions still in manuscript (printed in last week's MUSICAL COURIER), the four rehearsals recently held, in which over twenty works were read through, unfortunately failed to produce even a single one which seemed worthy, at least in its present form, of a place on Conductor Bodanzky's programs next winter. This does not mean that, in the sixty concerts the National Symphony Orchestra is to play next season, no American composition will find a place, but simply that the contest failed to provide any new work.

ONCE MORE THE ST. OLAF CHOIR SCORES TRIUMPH IN THE WINDY CITY

Enthusiastic Audience Delighted with Work of Conductor Christiansen and His Choral Forces—Concert Season About Over—Studio Removal—Conservatory Notes

Chicago, May 8, 1920.—After a most successful Eastern tour the St. Olaf Choir returned to Chicago—the city of its first triumph on this tour—on Friday evening, May 7, repeating before a large and exuberant audience its remarkable work. In a program made up of Luther, Bach, Lindemann, Schren, two Christiansen, Mendelssohn, Gretchaninoff, Cruger and Nicolai numbers, the choir, under its remarkable leader, F. Melius Christiansen, delivered choral singing of such a high order as is seldom heard even in these days of choral perfection. Only words of highest commendation can express the superb singing of St. Olaf Choir, which has at its head an unusual conductor, who knows his singers and what they are capable of, and above all possesses the intelligence and capability of accomplishing that which is perfection in choral singing. This choir from St. Olaf's College, of Northfield, Minn., has proven a revelation at the end of a busy musical season and the charm and pleasure it afforded the listeners was such that it will not be forgotten by those fortunate enough to have heard it. A great choir with a great leader at its head! It has set a fine example for the best in choir singing.

CAROLYN WILLARD'S PUPILS IN FINE RECITAL.

Four gifted piano pupils were presented in a fine recital by their teacher, Carolyn Willard, May 1, receiving hearty approval at the hands of a large gathering. Ethel Eiler offered the C minor and F major Bach preludes, Grieg's "Birdling" and a group by Schuett. Starr Tabor played Heller's "Serena" and the "Passepied" from Delibes' "Le Roi Samuse." Elsie Simpson was heard in Mendelssohn's "Rondo Capriccioso," a Brahms intermezzo, a Chopin etude and Sauer's "Moto Perpetuo," and Selma Forsberg rendered Bach's B flat major prelude and fugue, John Alden Carpenter's "Impromptu" and MacDowell's "Hungarian." Each won individual success through fine playing and heaped considerable credit upon the head of their efficient teacher, Miss Willard, who has every reason to feel proud of these pupils' achievements.

JEANNETTE DURNO REMOVES STUDIO.

Among the first of the teachers to remove their activities from the loop is Jeannette Durno, the busy and prominent pianist and teacher, who has given up the din and noise of the loop for the peace and quietude of her beautiful residence-studio at 4140 Lake Park avenue. Miss Durno, who has for several seasons past divided her teaching between her residence-studio and her down town studio, finds this move more to her liking as well as that of her pupils, whom, she believes, accomplish more in their studies in the added quiet and atmosphere of the residence-studio. At least Miss Durno already notices better results in their work.

EDWIN J. GEMMER'S PUPILS ACTIVE.

Edwin J. Gemmer, piano virtuoso and pedagog, has been making great strides in the advancement of his pupils, which are many and increasing rapidly in number. He recently presented in recital Albert Redshaw, of New Zealand, before a large and delighted audience, in a program covering some of the most ambitious of compositions. While he is a maker of professionals and effects the enhancement of talent before the public, he has a special adaptability which enables him to take up the teaching of rudimentary pupils with equal facility, and as he says, finds a great delight in the work.

To know Mr. Gemmer is to like him, as he is free from any appearance of ego, carrying a modest and affable demeanor at all times. His musicianship is unquestioned.

While his summer normal classes are always well attended, he looks forward to a much larger gathering this summer than any he has held heretofore. His attractive studios will hereafter be found on the fourteenth floor of the Kimball Building.

AMERICAN CONSERVATORY RECITALS AND CONTESTS.

A program of exceptional merit was presented May 5, at Kimball Hall, by artist-pupils of Henriot Levy. While every single number deserved warm commendation, special mention ought to be made of Constance Aurelius, who

(Continued on page 38.)



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ALBERT SPALDING.

The violinist, to whom a notable tribute of Americanism was paid when he gave a concert recently at the Fair Park Coliseum, in Dallas, Tex. The local management had conceived the idea of presenting each and every patron of the concert with a little American flag as he entered the concert hall, and a military band had been engaged and seated upon the stage. As Spalding made his first entrance the band played "America" and the audience, numbering 3,500, immediately caught the spirit of the occasion, arose, waved their flags and cheered the artist to the echo. It was one of those occasions to make everyone proud of being a good American citizen.

Tetrazzini Cancels All Engagements

Mme. Tetrazzini has cancelled the balance of her tour for this season. This included recitals to be given in Washington, Spartanburg, Memphis, Macon, Ga., and quite a few others. She will sail for Europe on May 22 under order from her physician, who advises a complete rest for some time. She will probably spend the summer in France and Italy. Jules Daiber announces that all engagements for Mme. Tetrazzini have been cancelled.

The Indianapolis Conservatory Bankrupt

Harry C. Sheridan, of Frankfort, Ind., referee in bankruptcy in the case of the voluntary bankruptcy of the Indianapolis Conservatory of Music, announces that a first and final dividend of 26.88 per cent. will be paid to preferred creditors by W. H. Gadd, trustee, on Wednesday, May 19, at the office of U. Z. Wiley, 600 Fletcher Trust Building, Indianapolis.

"WATCHING AND TALKING WITH EXPERIENCED ARTISTS DEVELOPS NEW IDEAS," BELIEVES CECIL ARDEN

An Admirer of Farrar and Also Finds Much to Praise in Gatti-Casazza—Thinks a Musicians' Club Ought to Be Started Where Newcomers Can Meet and Associate with Celebrities

WHEN one first meets Cecil Arden, the young contralto of the Metropolitan, he is aware of the fact that she is exceedingly "good to look upon." And while making a mental notation of her attractive ways and mannerisms one also comes to the realization that back of all this outward charm there is something more substantial—more vital. She has good, sound common-sense and is well read. When she talks, she says something. She is delightfully candid and serious, and yet waxes enthusiastic over certain subjects. Moreover, she possesses a rarity in women—a sense of humor. All of these things the writer discovered after she had chatted perhaps only ten or fifteen minutes with Miss Arden.

"The opera season will close very soon," Miss Arden said after a little, "and how I shall miss going to the opera house, because there is always something doing. When I am not rehearsing myself, I very often attend the other rehearsals because they are to my mind most helpful. It is interesting also to watch the way some artists build up a part. For instance, I sing in the final act of 'Tosca,' so I have an opportunity of watching Farrar and Scotti in that famous second act of theirs, and each time they seem to strengthen their characterizations. But that is the way with true artists! They always progress! Watching fellow artists from the wings has helped me tremendously, one of the most impressive moments being in the Coronation Scene from 'Le Prophete,' when Caruso as Jean denies his mother. To see his almost overwhelming desire to embrace her, and that look on Fides' face, like the look of a wounded animal, when she realizes that her dearly beloved son denies her! That is one of the greatest of operatic moments as given by Caruso and Matzenauer.

ADMIRER FARRAR.

"Take Farrar in 'Zaza,'" Miss Arden continued; "the way she built up that character from one rehearsal to another was nothing short of remarkable. A harder worker I have yet to find. It is nothing for her to put in four and five hours of rehearsal, yet no matter how tired she is nor what goes wrong, she is always encouraging and thoughtful of others. If a chorus woman's child is ill, she never forgets to ask the mother how it is or to make her feel better all because of a sunny smile. Oh"—she stopped abruptly, "it's no use to disguise the fact, even if I would, I am a great admirer of Geraldine Farrar. I have had the good fortune to sing in a number of operas with her—my debut, 'Lodoletta,' 'La Reine Fiamette,' 'Manon,' 'Zaza,' 'Tosca,' etc.

"I believe Farrar has been responsible for one very important thing—she has brought the operatic and legiti-

mate stages in closer touch. Have you, perhaps, noticed the number of actors and actresses who now are weekly attenders of the opera? Why, they say George Cohan is a regular patron of the dress circle. You see, she did so much for the Stage Women's War Relief. Yes, indeed," she concluded, "Farrar is always doing worth while things.



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CECIL ARDEN,

Contralto of the Metropolitan Opera Company.

Why, she even got something out of the movies!" Then Giulio Gatti-Casazza came in for his share of praise.

PRAISE FOR GATTI-CASAZZA.

"So far as Mr. Gatti-Casazza is concerned," said Miss Arden in the course of conversation, "I don't think he gets nearly all the credit that he should. Did you ever stop to realize how many young American singers' careers began at the Metropolitan because they showed they war-

ranted the chance? Take such young singers as Alma Gluck, Sophie Braslau, Paul Althouse, Ponselle, Gordon, Sundelius, Diaz, Tiffany, Garrison, and so many others that I cannot recall them all at the moment. The fact that they had made good there helped them in concert. Mr. Gatti is a very just man. He has a watchful eye, and as a young singer progresses and he thinks he or she is able to handle certain parts, he gives them out. This he does according to his own sound judgment and experience and not, as so often, the young artists or his or her friends would have him do. Which in the end is always the best way for the artist's success. He is ever encouraging and patient—and ever a true gentleman—and for that matter so are the real stars. Nor must I forget the property man, who is wonderfully interested in everything.

CHANGES AT THE 'MET.'

"Only the other day we were chatting casually and he brought to mind the changes that have come within recent years. Think of the extraordinary feat of presenting with special matinees as many as eight and nine different operas within one week, which includes a change of scenery, etc., and emphasizes the vast work entailed. How different from the time—not so far back—when the week's repertory consisted of three and four changes! Such a growth! Then there were the days when the end of the season left a deficit of a quarter of a million dollars. Not so with Gatti-Casazza! Now do you wonder I say he is not given half the credit he rightfully deserves?"

So far this season Miss Arden's new roles have included appearances in "Manon," "The Blue Bird," "L'Oracolo" and "Zaza." In the latter opera she was entrusted with the minor but nevertheless difficult role of Mme. Dufresne. "Someone asked Leoncavallo, the composer, why he didn't give her more to sing, and he replied that as such parts in Europe were generally sung by members of the chorus, he didn't want to have less artistic singing spoil the big scene. Here, however, the smallest parts are handled by artists, and great pains are taken to have the ensemble as perfect as possible, and, therefore, no small detail is neglected. The routine of the smaller parts is excellent for a young artist, and I can truthfully say that I have always enjoyed my association at this great institution," the singer said sincerely.

NEED FOR MUSICIANS' CLUB.

"There is something in which I am much interested that I think might be worthy of starting as a movement. That is, I wonder why no effort has ever been made to start a club for musicians, like the Lambs. Every art seems to have its nice club except ours. True, there are private ones, but what I mean is a club where newcomers to New York may come in contact with the more seasoned artists and thus profit by association with them.

"Talking with experienced artists develops new ideas. Then there are many less fortunate artists who are living away from their own homes and they have no place to get acquainted nor to entertain their friends. As far as I can see, the only club which the musicians have now is the lobby of the Metropolitan, where one can see them all during the season. But what about the other six months?

(Continued on page 26.)

Mme. VALERI'S

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The Secrets of Svengali

ON SINGING, SINGERS, TEACHERS AND CRITICS

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Article III

Contents of Article I—Svengali Exists, A Trilby Is Possible, Bel Canto, Battistini and Galli-Curci, Relaxing the Lips, The Vowel A (Italian), Two Pernicious Schools of Teaching, How Svengali Brings Out a Voice, Study Italian, To Attack High Tones, Sbriglia's Exercise to Develop the Thorax, Juliani's Way of Teaching Bel Canto, Change Vowels Keeping Same Quality.

Contents of Article II—Trilby's Voice, Other Super-Voices, The Head Tone "Trick," Where the Teachers Fail, The Italian Teachers, If Van Dyke Had Been Well Trained, Position for High Tones, Lips Held Loosely Away from Teeth, Result of Excessive Practice, How to Sing in Upper Register, Voices Ruined by Exaggerated Diction, Breath Control, Battistini's Example of Bel Canto.

THE PIANISSIMO.

"THERE you are, Trilby. I am so glad to find you again. I thought maybe you had gone to another dance with that impossible Jules Guinot or that 'sac zouave,' Gontran."

Well, now, we must begin to learn the modulation of the voice. We'll start by singing softly, piano; and then very softly, pianissimo. When I first began to teach you your slow scales, I told you to sing as deeply and loudly as possible, always remembering to keep the lips relaxed. Then as your voice came out more and more, got deeper, richer, more sonorous, I said not to sing quite so loudly—just rather loud, mezzo forte, mf; and since then I have never ceased telling you that you must never sing as loudly as you can—never—never—NEVER! For if you do, the voice will not develop that wonderful resonance that is growing from week to week on all your tones, uniting them, covering the changes of register, making it possible



EXERCISE I.

to slip all the different vowels in them, still keeping the same tone quality and the vowels of equal size. If you sing with all possible force the resonance will not continue to develop, but will first get hard and very metallic and then gradually disappear.

You feel as if you can just add to this resonance at will. You feel as if you can turn on the stream of intensity or take it off as you desire. But you have never tried to take it off, still singing deeply, have you?

Do so. There! There is the piano!

Now take it off still more . . . and there is pianissimo!

It is the pianissimo of your voice. It has the depth, the fullness, a slight shade of the resonance which is so profuse when you sing out forte or mezzo forte, but it is soft and mellow.

For the singer trained from the first by the method Trilby is getting, the pianissimo is an easy accomplishment. We learn the pianissimo in the lower and medium tones first. We just do it a little each day—an arpeggio in the lower part of the voice and one in the center, then after a few lessons we go into the beginning of the higher notes.

The soft effects on the high notes should be studied very little at a time, as nothing is more apt to tie up a voice than the excessive singing of the pianissimo, and a singer must be a great master of vocal technique to be able to sing it to the highest notes in the voice and still retain the loud ringing quality necessary in forte passages.

Artists who have had the most thrilling high tones, with the most beautiful quality and ring in them, like Melba and Caruso, in their best days, and Titta Ruffo among the younger singers, seldom employ the pianissimo in extremely high passages. I have never heard a soprano with a beautiful, intense B flat or high C, who sang pianissimo much in her high register.

I shouldn't like it thought that I do not appreciate the bewitching effects many great singers get with their demitints—the diminuendo and prolonged pianissimo. McCor-

mack sings "The Dream" from Massenet's "Manon" so entrancingly, and Galli-Curci's "pianissimi acutissimi," as well as Jean De Reszke's high B natural pianissimo I shall never forget; but none of these artists has or had wonderful quality in their high notes in forte passages. Jean De Reszke's upper voice was decidedly pinched. Sbriglia told me he could never succeed in making him thoroughly understand how to let go, still retaining the head quality. Galli-Curci takes her high tones with great address and facility, but we who have heard Patti, Melba and Sembrich in their best days must long for the exquisite sensation of their clear, vibrant A's, B flats, B's and C's!

High notes! Clear ringing high tones! What moments of delight they give us. Old, sour, dyspeptic critics may write volumes on why we should not be moved by them! They may as well tell us not to love color in painting—the accents of bright, pure color that so often are the very life of a masterpiece. We can't go against Nature, and it is natural to enjoy a marvelous autumn sunset or the high G of Titta Ruffo.

The crystallized beauty of Melba's B's as she sang "Anges purs, anges radieux" will live in my mind as long as I can appreciate sound.

But . . . pianissimo . . . Let us return to our pianissimo.

What's that, Trilby?

I told you not to sing pianissimo?

Ah, you can already sing it in the center of your voice and on the low notes; and I said it wasn't necessary on the high ones?

Now look at me, Trilby—look into the whites of my eyes!

Did I say that?

No, I did not! I said that to sing them much—often far up in the extremely high register would tie up your beautiful high tones. But you must learn how, and once learned, just practise them enough to keep them going—and don't try to go high on them too soon. Wait for the G to become easy before trying the A flat and so on up to B or C.

With the beginning of what I shall call the higher register (soprano, F sharp; mezzo-soprano, contralto, C sharp; tenor, baritone, C; basses, B) to sing the high tones pianissimo, the breath which is held high in the body for the loud, high notes, is of the utmost importance. It should be held in the same position but with the least possible effort. The tone should be placed lightly behind the nasal openings. As you go up in the scale each successive note is more inclined to stiffen, so the effort for suppleness must increase. You must almost try to make a tremolo on the very high notes. If you feel as if they are almost going to trill, they'll come out just right, but if you do not do so, they're likely to be stiff—that steam whistle effect.

Remember, the breath must be held high in the body but very little must go into the head, where the sound is made. Anything like pressure there will result in a real tremolo.

The mouth must open loosely; stretching or forcing it open will result in a hard tone.

Many singers when rendering a pianissimo phrase ruin the whole effect by pronouncing too loudly. The whole secret is to have the pronunciation as soft as the tone. (Think of Melba's "Good Bye, Summer, Good Bye, Good Bye.") IN SINGING PIANISSIMO YOU MUST WHISPER THE WORDS.

GYMNASTICS FOR SINGERS.

Trilby is a fortunate girl. Nature and Du Maurier have done a great deal for her. Besides her superb voice, they have given her the body of a Juno. She doesn't need to do any gymnastic exercises just yet, although everyone needs them in time, and for the general singer and student I think they are very necessary.

They will often correct a bad position, thereby greatly improving the voice, and they do much to keep the voice in condition for artists, by their general good effect on the body as a whole.

For poorly developed girls who have musical talent and wish to devote themselves to vocal art, gymnastics will do wonders if studied conscientiously and practised regularly. Almost any girl can develop a fine chest if she begins young enough, and even in persons well along in the thirties I have seen changes take place in less than a year that would be difficult to believe.

For one destined for a stage career special corrective exercises cannot fail to be of benefit. The exercises required depend on the faults of the body in each individual case.

As I have shown that special positions of the head, neck and chest are required for the easy and sonorous emission of the voice, especially in the upper register, I shall first of all indicate the exercises best calculated to make these special positions facile and natural.

What we call natural voices—voices that are deep, free from throatiness and go into the head in the upper register without cultivation—are simply the result of natural proper position combined with a natural elasticity of the lips. Of course, a good healthy breathing apparatus and resonant cavities above the average are taken for granted. Without these even the perfect position would produce only a mediocre result.

To acquire an easy position for the proper production of the voice, especially of the upper tones, exercises for the neck, chest, diaphragm and abdomen are to be recommended.

For these exercises dumb-bells, although not absolutely necessary, are of value. I prefer Sandow grip dumb-bells, but if they cannot be had I should say ordinary iron ones

will do; three pounds for a woman or five for a man, generally speaking.

Stand erect, heels together, chin well in and neck well back.

Grip the dumb-bells, holding out the arms, shoulder to elbow horizontal, elbow to wrist vertical.

Move the elbows around, backwards and forwards, in a circle of which the original position of the elbows will form the center, keeping the forearms, from elbow to wrist, always vertical.

Grip bells tightly and make five slow circles. Increase to ten or twenty, according to strength.

Then take a great inhalation and do it twice, holding the breath. Increase to five. This is the Sbriglia exercise of which I have already spoken. (See Exercise I.)

Stand erect, heels together, chin in, neck back.

Grip bells tightly down at the sides, arms unbent, palms of hands held forward.

Keeping the neck well back and chin in, shoulders down, bring the arms forward, the dumb-bells still held down, arms unbent, turning the hands until the bells touch together in front, backs of hands forward. Slowly reverse and return to first position.

Do it five times. Increase to ten. (See Exercise II.)

This is the greatest exercise to develop the pectoral muscle. It is especially effective for women with scant breast development.

Neck exercises are very helpful. Turn slowly from side to side, and up and down, always keeping neck pushed back as far as possible. Begin with five times, increasing to thirty.

Breathing exercises are necessary for anyone, I believe. They are doubly so for singers.

As I said before, the "setting up" exercises as given in the army are good for men. Women should only use the less violent ones.

I believe it is useless to go into details about these here. The different teachers of physical culture in the Y. W. C. A. and other gymnasiums will indicate the exercises necessary for each individual. I only insist on the few ex-



EXERCISE II.

ercises I have indicated as they are directly helpful to voice control. Of all the systems I have studied and books I have read, I think Sanford Bennett's volume on "Old Age, Its Cause and Prevention," contains the best exercises for singers, especially for women, as he describes a system that is not too tiring.

Exercise in the morning before breakfast, and in good air. Don't do enough of it to tire the body for singing.

Never sing directly after exercising. Never sing after fatigue of any kind.

[In the next instalment Svengali will teach the old Neapolitan school of velocity of the singers of the florid school in the days of Rossini, by which trills, scales and ornaments can be acquired by all voices. A complete set of exercises will be included.—Editor's Note.]

Anna Case Sails for London

Anna Case, the charming American soprano, was among the passengers listed on the crowded steamship St. Paul, which sailed Tuesday, May 4, for London. Miss Case will make her recital debut on the 20th in Queen's Hall, London, with the distinguished composer-pianist, Charles Gilbert Spross, at the piano. Mr. Spross has been associated with Miss Case on her American tours.

Miss Case will spend three or four weeks visiting principal cities in England, Scotland and Ireland, and after a short stay in Paris, she will sojourn to a seashore resort in France for a rest. Before returning to America the latter part of August, Miss Case will make a short tour of Spain.

Samuel Margolis Pupils' Recital May 15

The well known vocal teacher, Samuel Margolis, announces a recital of his professional pupils at Aeolian Hall on Saturday evening, May 15. One of the interesting features will be the singing of Frederick Vanderpool's and Arthur Penn's songs, accompanied by the composers.

MUSIC AND PUBLIC EDUCATION

The Eastern Supervisors' Convention

The Value of Supervisors of School Music Meeting in Conference and the Mission of This Particular Group

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

During the week of May 17 the Eastern Music Supervisors' Conference will be held in the City of New York. This active and progressive body of teachers has been able in a short space of three years to do more for school music in the East than the National Conference has been able to accomplish in fifteen years. It is a singular fact that the prejudice which frequently exists among musicians as a class found its way at a very early stage into the field of school music. There is no attempt on the part of any one to discredit the excellent work which the National Conference has performed in the past, but the marvellous activities of the eastern group has clearly indicated the necessity for sectional conferences.

In the issue of September 18 the MUSICAL COURIER advanced a plan whereby the National Conference could become a much more potent body than it is today. We suggested at the time that the western group should form a special conference, the central states do the same thing, and then a combination of the eastern, central and western conferences would form a great national body. For some reason, as yet unexplained, the directors of the national body did not see fit to adopt this plan as offered, and now the fact remains that the sectional conferences must be developed because the National cannot possibly serve the needs of these three divisions.

WHAT SUPERVISORS NEED.

It is absolutely essential that supervisors of school music should receive a complete training before they go into the field of their activity. After this is accomplished and a position procured, the teacher is frequently left to his own initiative and invention for self development. He has little opportunity for association with others who are doing more or less the same type of work, and he becomes in a short time a victim of his own lack of inspiration. He craves the mental association with more inspired minds, and can get this only through the medium of conferences where the advice and suggestion of his co-workers can provide this inspiration. The National Conference in order properly to function must cover as large a territory as possible; therefore, each year it moves to a different part of the United States, and it is a physical impossibility

for the average supervisor to afford either the time or money to make the necessary journey. As a matter of local advice, the National Conference has only met twice in the East in fifteen years. What then is the supervisor to do? If he must wait once in every fifteen years for such an opportunity he naturally searches out a closer relationship with his workers, which is the very thing the Eastern Conference has accomplished. The western group are beginning to chafe under this restraint, and are clearly indicating their intention, namely, to form a western conference which shall in every way perform for the teachers the same service which the eastern group has rendered.

WHAT THE EASTERN CONFERENCE STANDS FOR.

The time has passed when a discussion of methods of teaching is the only important item to be considered. There is a wonderful opportunity before this Conference to perform a service for the teaching profession at large which will for all time establish a standard which must be maintained if school music is properly to take its place in the great education of mankind.

- (1) It must free the teacher from the narrow confines of prejudiced training.
- (2) It must raise the standard of efficiency for every teacher.
- (3) It must advocate an open textbook list for every town and hamlet in the country.
- (4) It must stand solidly for sectional conferences.
- (5) It must bring every state music organization into close touch with the work of the schools.
- (6) It must develop the cultural inheritance in education.

THE MISSIONS.

That no selfish interest shall control the policy of any form of musical education. That by removing such influences we shall not only raise the standard, but shall make it possible for better development and a keener appreciation of the highest demands in music. The more we demand the more we shall get. This is quite true of the teacher, as it is of any Board of Education.

The open textbook list, however, is the one means by which we can arrive at Utopia. The teacher must be abso-

lutely free to make a choice of any material that may seem proper and best suited to the interests of the locality in which he is working. In order to accomplish this it is necessary to put through a campaign of educational propaganda and to crush for all time the influence of a political machine on the schools. Generally throughout the country we are very much better off in this regard than we were a generation ago. There are many vicious elements still in control, and it is the duty of the Eastern Conference to set the standard, not only for music, but for all departments of education as well. The success of the eastern section will clearly open the way for the central and the western groups to follow the good example which has been set, and nothing should be left undone which can in any way hope to bring about the desired result.

The important item of close relationship with such music teachers' organizations is one which has not been covered sufficiently up to the present. The lack of co-operation between the group known as the private teacher, and the school force, has led in the past to many unfortunate misunderstandings. The work which we are doing is very similar in the final result, although the methods of procedure are quite different. This is no reason, however, why a decided co-operation could not be effected. The cultural advantages of music are too many to be discussed in an article of this nature, but it is generally recognized that music will soften our nature and mould our character into better and more wholesome living.

THE PROGRAM FOR THE WEEK.

The headquarters will be the Hotel Pennsylvania, New York City.

Monday—Visiting New York City schools.

Tuesday—Round tables and discussions, at the Hotel Pennsylvania.

Wednesday—Same as Tuesday.

Thursday—(A.M.)—Visiting New York City schools; (P.M.) visiting suburban schools.

Friday—Round tables and discussions at the Wanamaker auditorium.

EVENING ENTERTAINMENTS.

Monday—Concert at the Mall, Central Park.

Tuesday—Elementary and high school concert, Washington Irving High School, 17th Street and Irving Place.

Wednesday—Informal banquet, concert and dance, Hotel Pennsylvania.

Thursday—Concerts in Yonkers, Newark, East Orange and other suburban towns.

Friday—Symphony concert, conducted by Henry Hadley, at the Washington Irving High School.

CONCLUSION.

All people interested in the teaching of music in any form should become members of the Eastern Music Supervisors' Conference, or any sectional conference which can do so much for the general educational uplift accomplished in the past few years.



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GOTHAM GOSSIP

BERNARD RUBIN ANNUAL PUPILS' RECITAL.

The annual recital given at Carnegie Chamber Hall by pupils of Bernard Rubin took place May 1, when a dozen numbers made up the interesting program. Among the pianists were some excellent young artists, especially Edna Lampell, Sylvia Goodstein and Ruth Rubin. They played works by Chopin, Rubinstein, Chaminade and Liszt. All these young people are blessed with talent, and have as their teacher one who knows his business. Mr. Rubin is distinguished among musicians as being a Carnegie medalist, having saved eight or nine lives from the water.

LILLIE D'ANGELO BERGH'S "MUSIC DAY."

A notable affair was Music Day of the Woman's Press Club, Waldorf-Astoria Hotel, April 24. Lillie D'Angelo Bergh, chairman of music, obtained leading star artists such as Martha Atwood, soprano; Theo Karle, tenor; Princess Watahwaso, soprano (in costume with dances); Mrs. Edward MacDowell, pianist; Princess Cantacuzene (General Grant's granddaughter), soprano; Edward Russell and Walter Pulitzer. This was a most brilliant program, and it is doubtful if so many musical and literary lights ever appeared before at the New York Woman's Club.

OPERA AND CHILDREN'S SONGS IN PUBLIC SCHOOLS.

Forty singers have organized the Grand Opera Society of New York, to give performances in high schools under the direction of Julius Hopp. "Cavalleria Rusticana" will be given in English, together with the fourth act of "Il Trovatore" (in Italian). Zilpha Barnes Wood is the musical director. In the performance of "Cavalleria" Egrid Talliere will sing Santuzza; Belle Fromme, Lola; S. J. Simson, Turiddu; S. J. Greene, Alfio, and Claire Spencer, Lucia. The first series began April 26 in Public School 12; continued April 28 in Bushwick High School; May 1 in Public School 91; May 5 in Public School 91; on May 21 and May 22 in Public School 48, the Bronx. Other dates will be announced shortly. An admission of twenty-five cents is charged.

Rosamonde Carrel, lyric soprano, is appearing in the public schools of the city, presenting a program of children's songs and fairy tales with lantern slides. Lorna Lea is the accompanist. Miss Carrel sings nursery rhymes, songs by Mana-Zucca, a number of "Dutch Ditties," "Barnyard Songs" and other songs appealing to children, in addition to fairy tales such as "Peter Pan," "Snow Babies," "Mother Earth," "Sinbad the Sailor" and "Red Riding Hood." She concludes her program with the songs by Liza Lehmann sung by Miss Carrel on her appearance in Carnegie Hall, April 5, in connection with the presentation of "Alice in Wonderland."

Children's matinees have been arranged in public schools 116, 10, 104, 50, 32, 62, 63, 177, Manhattan; 42 and 48 the Bronx and others.

CO-OPERATIVE SOCIETY OF CONCERT ARTISTS.

At the regular weekly meeting of the Co-operative Society of Concert Artists, Hans Kronold, president, Carnegie Hall, April 26, there was a general discussion and plans made for the future progress and influence of the society. A letter from Mr. Behymer (the California impresario) was read indorsing the aims of the society, and offering to do everything possible for it on the Pacific Coast. Among those present were Lisbet Hoffmann, Miss Rogers, Mme. Soder-Hueck, Harriet Barkley, Mrs. Marx, Bertram Bailey and Albert Janpolski. A luncheon will be given May 10 with Mrs. Campbell (of the Federation of Women's Clubs) as guest of honor. Regular weekly meetings will be held on Mondays at 12 o'clock noon.

PHALO SOCIETY MUSIC DAY.

At the beautiful residence of Avis L. McClean, April 26, a musical program was given in which the hostess, pianist; Harriet Barkley, soprano; Jean V. Nestorescu, violinist, and F. W. Riesberg took part. Mrs. McClean played compositions by the modern impressionists, Baratt, Prokofieff and Palmgren, receiving applause for her good taste and musical spirit. Bach-Gounod's "Ave Maria" (violin obligato by Mr. Nestorescu) and the "Bird Song" from "Pagliacci" were sung by Miss Barkley in such manner as to win enthusiastic appreciation. Grieg's big sonata for piano and violin in C minor was performed by Messrs. Nestorescu and Riesberg and was duly enjoyed. Taking a hint from Samuel Blythe, Mr. Riesberg gave a half hour talk on "Musicians Who Have Met Me." He included in these Camilla Urso, Henrietta Beebe, Jadassohn, Brahms, Thursby, Nikisch, Seidl, Weingartner, Clara Schumann, Von Bülow, Saint-Saëns, Liszt, D'Albert, Rosenthal, Rubinstein, Cadman, Maud Powell, Geraldine Morgan, Anton Schott, Emil Fischer, Victor Herbert, MacDowell, Har-

riet Ware, Fay Foster, Dr. Gerrit Smith, Nevin, the Damosches and Arens. Many incidents, serious and humorous, occurring during the past forty years were passed in review before the listening audience. At the close Lillie D'Angelo Bergh added a few words of reminiscence of August Wilhelmj and Dr. Leopold Damrosch.

KATHERINE RUTH HEYMAN ON SCRIBINE.

The second and concluding lecture-recital of Katherine Ruth Heyman, under the auspices of the Greenwich House Music School, took place at the Frederick Trevor Hill studio April 27. A meager audience listened to an absorbingly interesting story of Scriabine's life. He was a theosophist, given to introspection, with periods of alternate barrenness and productivity. Miss Heyman, heartily devoted to her subject, played excerpts from op. 30 and 74, a strange prelude written on the Dorian scale, a portion of the fifth sonata for piano, study, op. 65, etc. Much of this was simple scraps of melody with large chunks of cacophony, plain, ugly combinations of half tones, chords made up of perfect fourths, and similar far fetched dissonances. No one has any business to call an artificial combination of intervals a "nature chord," and while it is perfectly true, as Miss Heyman said, that the habit of analyzing may be carried too far, still it is only the one standing



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close to a page who can see its defects. Scriabine undoubtedly wrote much interesting music, but also too much which will never retain interest.

BIGGS PLAYS FOR N. A. OF O.

The frequent meetings of the National Association of Organists, John Doane, chairman of the public meetings committee, always bring something interesting and instructive. April 27 Richard Keys Biggs arranged a sacred concert at the Cathedral Chapel, Brooklyn, when he was assisted by the choir, Carl Schlegel, baritone, and C. A. Schueller, tenor. The organ and church are notable in "the city of churches" and the playing of Mr. Biggs is always inspiring.

F. A. OF M. AT CLARK GALLERIES.

The sixth monthly meeting of the Fraternal Association of Musicians, Louis Sajous, president, was held in the home of Hon. William A. Clark, Fifth avenue, April 27. An evening with the organ and the pictures included music by various well known organists, and inspection of the many costly paintings, prints, etc., in the extensive galleries.

CHICAGO CLUB MEETING.

Mrs. John Marshall Gallagher, president of the Chicago Club, found a large audience at the Hotel Astor, April 27. Norma Hopkins played violin solos and Ellis Hopkins sang. Princess Julia Cantacuzene gave a talk on her experiences in Russia, and Alfred E. Henderson made an address. Guests of honor included Hon. Jean H. Norris, (Continued on page 58)

CHARLES DE HARRACK TELLS OF HIS COMPOSITIONS AND WORK ABROAD

The Pianist Gave Three Successful American Tours—Opens Studio in New York, Where He is Preparing for Next Season's Concerts

The pianist, Charles de Harrack, who gave a highly successful recital in Aeolian Hall, April 3, after an absence since 1912, is also an active composer, and as one interested in composition, he was one of the first in America to play a number of the ultra moderns. He had already toured the American Middle West in 1907 and 1911, and on his third tour there, in 1912, he played the three sensationally modern piano pieces by Arnold Schoenberg besides a number of extreme selections by Cyril Scott and Alexander Scriabine.

The artist is now being actively booked for next season by his managers, Bramson & Moss, of the Metropolitan Opera House building, and has taken a studio there while preparing his programs for the autumn. In October he will give a recital in Carnegie Hall, but will still have a few engagements in Eastern cities this spring.

A MUSICAL COURIER representative recently asked the artist for information about his compositions and something of his career abroad, where he was the first pianist to make an extended tour of the Balkan states.

"As yet my published works consist exclusively of songs, of which the Hasslinger firm of Vienna has about a dozen, and the German Publishing Society of Leipzig has about ten more. The distinguished soprano, Bacz-Marli of the Cologne and La Scala Operas, sang a number of these songs on our tour through the Balkans in 1905. At that time we visited Dalmatia, besides the Balkan states and much of Hungary, Austria and other Eastern European territory. By way of making my art as comprehensive as possible, I had studied voice for seven years, besides the organ and orchestral instruments. Of course, a number of years of academic training precede every artistic career, yet having so studied, the artist then seeks to develop his individuality in its native freedom—otherwise his work becomes lifeless, as were the first experiments with mechanical playing apparatus."

E. E. S.

Phillip Gordon's Recital Attracts Notables

Although Phillip Gordon's last Aeolian Hall recital came toward the close of an exceptionally busy musical season it did not fail to attract a large audience, and one which contained an unusual number of musical celebrities. Among those noted in the boxes and orchestra were: Claudia Muzio, Mr. and Mrs. Giulio Crimi, Mr. and Mrs. Roberto Moranzoni, all from the Metropolitan Opera Company; Mr. and Mrs. Palmer Coolidge, Mrs. Henry Villard, Mrs. Helen Fountain, Leonard Lieblich and many others. After the recital Mrs. Fountain gave a largely attended reception at her home in honor of Mr. Gordon.

Claussen Well Received by Chicago Critics

It was Julia Claussen's first appearance in Chicago this season—the benefit concert for the Library of the Alliance Francaise, where she shared the program with Alfred Cortot—that caused W. L. Hubbard, the critic of the Tribune, to write of the Metropolitan Opera mezzo-soprano: "Mme. Claussen was in splendid voice and her singing was a delight vocally, artistically and interpretatively." It was the opinion of Edward C. Moore, of the Chicago Daily Journal, that Mme. Claussen's songs were beautifully sung.

Raisa Using "Yohrzeit" Everywhere

Rosa Raisa recently sang Rhea Silberta's "Yohrzeit" at a concert in Boston at the request of the Jewish people who attended the concert. Miss Raisa will sing it in the Hippodrome at her New York concert the end of May, which is to be given for her own people of Bialostock. She features "Yohrzeit" everywhere and in cases where the song is not on her program it is requested as an encore. The fact is that Miss Raisa has identified herself with the song.

Claude Gotthelf with Mme. Farrar

Claude Gotthelf left New York last week in order to journey to Atlanta, Ga., where he joined Geraldine Farrar at the conclusion of her operatic engagement there with the Metropolitan, and he will support the diva at the piano for her spring concert tour. Mr. Gotthelf has served for Mme. Farrar in that capacity heretofore and has won high praise from the public and the press for his very musicianly and picturesque piano accompaniments.

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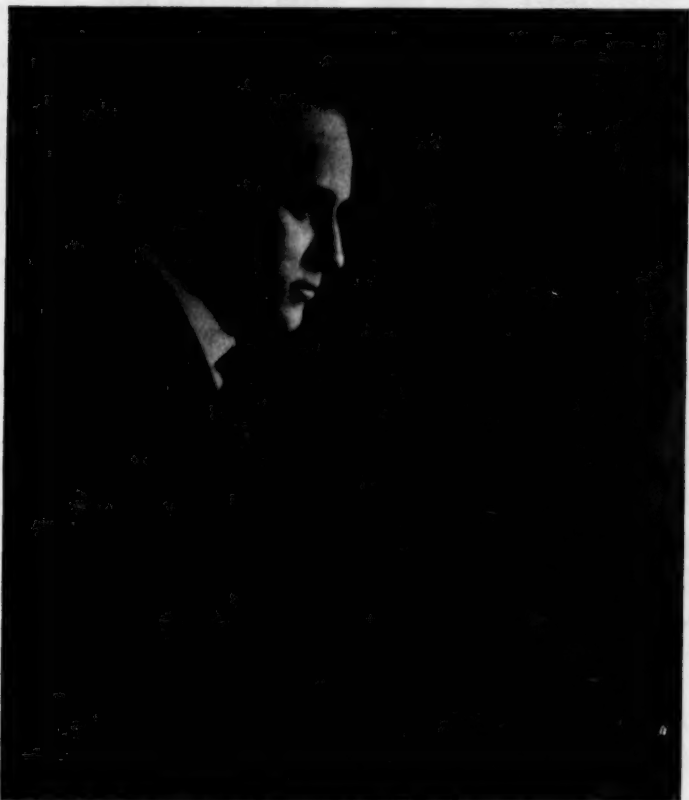
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CHICAGO, WITH CINCINNATI SYMPHONY ORCHESTRA, OCTOBER 31, 1919

He played Liszt's E flat concerto, projecting it with much depth and brilliancy of tone and with a breadth of insight that made it stand out as one of the big, definite works for piano, quite as its composer intended it to be.—*E. C. Moore, The Journal.*

His work is admirable, technically, musically and interpretatively, and the numerous recalls he received were fully merited.—*W. L. Hubbard, The Tribune.*

He had a fine appreciation for the mood of the music and played with breadth of conception and vigor in expressing the thought. The audience applauded him most cordially, recalling him half a dozen times.—*Karleton Hackett, The Evening Post.*

Henry played with brilliance. There was poise, facility, and excellent feeling for the swinging rhythm. . . . He with Yease and the orchestra received an ovation.—*Henrietta Weber, The Herald and Examiner.*

SEATTLE, WITH SEATTLE SYMPHONY ORCHESTRA, FEBRUARY 11, 1920

An American pianist playing a concerto by America's most eminent composer won a merited ovation last night at the Seattle Symphony Orchestra's concert. Harold Henry was the soloist and as to the high quality of his gifts there can be no two opinions. In MacDowell's D minor concerto, he revealed not only the technical assurance and clarity of touch that one expects of a virtuoso, but in addition a gusto and virility which are peculiarly his own. The interplay of light and shade in the opening movement gave eloquent testimony of the performer's musicianly insight, while in the presto and finale his confident mastery of the resources of his instrument was manifest. . . . He possessed genuinely emotional depths coupled with a sense of poise. The enthusiasm with which his audience greeted Mr. Henry was pronounced and he was repeatedly recalled. For his second encore he gave Busoni's arrangement of a Scotch dance by Beethoven, and in conclusion a brief composition of his own.—*Everhardt Armstrong, The Post-Intelligencer.*

Harold Henry, soloist for the evening, achieved a reception seldom duplicated in the local concerts.—*The Union-Record.*

The soloist of the evening, Mr. Harold Henry, is a fine up-standing American of likable personality. . . . In the concerto Mr. Henry succeeded in that most difficult of all tasks, making his piano an orchestral instrument when he wished it to be, and detaching it to become his especial medium at just the right moment to balance the composition, and to contrast and complement the very excellent work of the orchestra. . . . Mr. Henry had the entire good-will of the audience, an interest sustained with almost breathless attention to the end. His work was warmly received. . . . As a third encore he delighted with a composition of his own, "The Dancing Marionette."—*The Times.*

DES MOINES RECITAL, NOVEMBER 25, 1919

The high mark of the evening was set by Mr. Henry's interpretation of the MacDowell Keltic sonata. . . . played with understanding seldom given to MacDowell. . . . An artist who puts his whole self into his work.—*The Capital.*

GREENSBORO (N. C.) RECITAL, JANUARY 9, 1920

He proved himself one of the most pleasing and impressive visitors that Greensboro has heard. . . . A consummate artist. . . . Mr. Henry is indeed an artist of the first rank.—*The Daily Record.*

He possessed both the dash and fire demanded by brilliant compositions, and the poetry and temperament called for by those of opposite character.—*The Daily News.*

GALESBURG RECITAL, DECEMBER 1, 1919

Few artists who have appeared in Galesburg have pleased the public more. . . . Mr. Henry was most gracious in responding to encores.—*The Republican Register.*

The pianist fairly captivated his audience.—*The Mail.*

NEW YORK RECITAL, NOVEMBER 8, 1919

Of the younger American artists of the pianoforte, he is distinctly one of the most satisfying, especially in regard to the straightforward nature of his style, his poise and his musical intelligence. His playing yesterday of Liszt's extremely difficult Fantasia quasi sonata, a composition which calls for all that is most brilliant in the mechanics of the pianistic art, was a test which he underwent with real success. In this his fingerwork was remarkably agile, his touch firm and his rhythm incisive. The Schubert impromptu he gave with no little poetic feeling. . . . In short, Mr. Henry is a very satisfying artist.—*H. E. Krehbiel, The Tribune.*

Harold Henry made an unconventional program for his recital yesterday afternoon in Aeolian Hall. . . . Such rearrangements are positively revolutionary, and altogether delightful. Mr. Henry played with beautiful tone and fine feeling a small Ballad of Grieg, one of the Lyric pieces. Pianists are beginning to learn that these gems, while not very difficult technically, are difficult from the interpretative side, and much study is necessary to perform them in such a way that their delicate soul is not destroyed. Mr. Henry evidently understands the subtlety of these small works. An attractive little thing of his own, "The Dancing Marionette," greatly pleased the audience and had to be repeated. Beginning with Bach, the programme ended with Moszkowski. Mr. Henry gave a brilliant performance of the "Caprice Espagnole."—*Henry T. Finck, The Evening Post.*

A good-sized audience gave enthusiastic greeting to Harold Henry. . . . It is notable that in each successive event he registers a more profound understanding of his art and the gradual fulfillment of his early promise. He gave force and vigor to the consequential passages. The poetic moods were disclosed with delicacy and taste. As a programme-maker, he is worthy of praise. . . . A charming personal note was given in "The Dancing Marionette," which owes its being to Mr. Henry.—*The American.*

Tense earnestness and real enthusiasm characterized the playing. . . . We should like to hear more of Harold Henry.—*Morning Telegraph.*

He displayed dynamic power, dash in style and tonal variety.—*W. J. Henderson, The Sun.*

There was brilliance in Mr. Henry's technical display. . . . Mr. Henry is a very interesting player.—*The Herald.*

He has dazzling speed and astounding digital dexterity.—*Sylvester Rawlings, The Evening World.*

A sound artist of fine technical ability and plays in easy and convincing manner.—*The World.*

CHICAGO RECITAL, MARCH 9, 1920

Harold Henry gave a recital before an audience that filled every seat in the auditorium and many on the stage. . . . The fine, healthy tone, the clear, accurate technique, the solid musicianship and the excellent interpretative taste which have come to mark Mr. Henry's playing, were gratifyingly in evidence, and his auditors were not chary in approval.—*W. L. Hubbard, The Tribune.*

DETROIT RECITAL, MARCH 24, 1920

The Tuesday Musicales rarely presents an artist giving such genuine pleasure as did Harold Henry at the Statler. . . . It was his first appearance in Detroit, and when an unknown pianist measures up in artistic stature with our most representative artists, our pleasure is so much greater than when we listen to one with whose powers we are already familiar. Mr. Henry has apparently played everywhere, except Detroit. . . . It was not a "taken-for-granted" attention that was shown, but one that was keenly alive, and appraising the player's art from its true level. Mr. Henry's virtues are many, his faults negligible. In the growing cause of American music and musician, his name will rank among the foremost. We do not criticize the ability of the foreign artists, but it is a crime that America should not stand her artists on a level with them, when they deserve it, and in many cases stand higher.—*Detroit Saturday Night.*

BUFFALO RECITAL, MARCH 13, 1920

Harold Henry, the noted pianist of New York, gave a delightful programme in Twentieth Century Hall yesterday afternoon before a large audience. . . . Mr. Henry is an artist of earnest endeavor, a well developed technique and refined musicianship. He created a fine impression. His first number . . . revealed him as a musician of distinguished attainments. Two lovely numbers . . . were full of poetic beauty in interpretation. The Keltic Sonata by MacDowell was an intellectual performance in which his technical fluency was brilliantly disclosed. In numbers by Chopin he won additional favor and the Polonaise, Op. 40, No. 2, was moving in its dramatic fervor and varying mood. Recalled, Mr. Henry played another Chopin number. In his final group, "The Dancing Marionette," one of Mr. Henry's own compositions, proved such an enchanting work that he had to repeat it. His Debussy number, "Reflections in the Water," was an artistic exhibition of tonal pictures of shimmering hues. The "Caprice Espagnole" by Moszkowski was a brilliant exhibition of the pianist's virtuosity and won him a flattering tribute.—*The Buffalo Courier.*

An admirably clean-cut technique is a feature of his playing. . . . Mr. Henry showed also virility, intelligence of musical conception, sanity and good taste. He is devoid of mannerisms, a musician whose sincerity and dignity command respect. . . . He was compelled to add several encores to his official programme.—*The Express.*

He has a facile technique at his disposal, and a fresh spontaneous delivery. . . . The MacDowell Keltic sonata Mr. Henry played with a devoted sense of its grandeur, its tonal imagery, and its occasional wistful Celtic note. The last movement he brought out with buoyant abandon. . . . His Chopin is sane, handled with deft fingers and well controlled feeling.—*The Times.*

PORTLAND, OREGON, RECITAL, FEBRUARY 11, 1920

Harold Henry, American pianist, won much success last night in the Heilig Theater when he appeared in a concert that was remarkable for his quiet, non-sensational, but brilliant playing. . . . Mr. Henry's audience of last night could not have been more cordial and enthusiastic in recognizing his musical genius. . . . He has fully earned the right to be called a master pianist. His concepts . . . were marked by fine, satisfying pianism, with sure, velvety touch and cultured phrasing.—*James MacQueen, The Morning Oregonian.*

A thoroughly all-around musician. His playing is clear and clean-cut, his technique adequate to the most exacting demands. While he might be classed as an intellectual musician, his playing is far from cold, and his interpretations of the old and new masters was a delight. . . . His wholesomeness and pleasing stage presence added in no slight degree to the enjoyment of the evening. Mr. Henry is a skillful programme-maker, choosing an alluring assortment of numbers from both the old and new schools . . . played with a simple dignity of feeling and a technical brilliance that evoked a furor of applause.—*Aileen Brong, The Telegram.*

Harold Henry . . . proved to at least the demonstrative majority of those present that he is, as heralded, a master pianist. Harold Henry is a quiet performer who resorts to neither trickery nor mannerisms to arouse wonderment or temporary enthusiasm. His is dignified playing characterized by brilliant technique, singing tone and elegant phrasing. . . . The principal work of the programme, however, was MacDowell's Keltic sonata, played with clear conception and quite dazzling technique.—*J. L. Wallin, The Journal.*

DULUTH RECITAL, OCTOBER 17, 1919

Harold Henry, young and distinctly American, charmed his hearers last night. . . . He plays with ease and strength as though each note gave him keenest joy. His music has light, color and clearness of tone.—*The News-Tribune.*

All that had been said of Mr. Henry's freshness and vigor and brilliancy of technique was proven. It was refreshing to see his freedom from mannerisms and affectations. . . . Mr. Henry's playing itself was flawless.—*The Herald.*

GRAND FORKS RECITAL, FEBRUARY 26, 1920

He is fully deserving the distinguished place that has been accorded him among the musicians of today. . . . Technically and mentally this young artist gives evidence of being superbly equipped, and his playing is of such sincere and refined nature that it carries instant appeal. Coupled with his ability is a likable personality that goes far in making for his success.—*The Herald.*

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DUO-ART RECORDS

England Rapidly Clearing the Way for a National British School of Opera

Trend of Events Points to Such an Outcome—Concerts Continue—Pavlova Dances—Sir Henry Wood Conducts
Chausson's B Flat Symphony—Negro "Spirituals" Miss Fire—A New Godowsky

London, April 17, 1920.—Pavlova, the incomparable dancer, has returned to London after several years' absence and is filling old Drury Lane Theater nightly with the crowds who like what is called the poetry of motion. I tried to think of something poetic about Terpsichore with a seven stringed lyre, Euterpe with two flutes, and other fabled muses so popular with young authors who have just escaped from school, but I could find nothing more inspiring than Thalia and tights, or Melpomene and muscle. I am therefore obliged to fall back on a once very popular American author, one N. P. Willis, who saw Taglioni dance at Covent Garden Theater in 1839, almost just across the street from Drury Lane Theater. Said he: "I can appreciate now, better than I could when opera dancing was new to me, what it is that gives this divine woman the right to her proud title of Goddess of the Dance. . . . She floats out of a pirouette as if, instead of being made giddy, she had been lulled by it into a smiling and child-like dream. . . . You cannot fancy her fatigued when,

with her peculiar softness of motion, she courtesies to the applause of an enchanted audience and walks lightly away." N. P. Willis might write today in the same strain if he came back again from—well, say the Danse Macabre—and saw Pavlova. I might say the same, perhaps, if I did not happen to be a musician to such an extent that I cannot see powerfully enough through the eye to free my attention from what I hear through the ear. That the music did not disturb N. P. Willis is proved by the fact that the opera was "La Gitana," by Pisanì, a composer of whom modern histories of music say nothing at all, or rarely very little. Pavlova's musical accompaniment is the kind the band plays in the summertime, good enough for holidays and a promenade on the pier. Pavlova's beautiful gymnastics are light and graceful, without a doubt, and would seem more poetic to me if I could forget the etymology of gymnasium—a place where naked athletes practised.

LAMOND A GENIUS.

More wonderful to me than dancing are the gymnastics of a great pianist like Lamond, who began his recent recital in the Queen's Hall with the entire set of Brahms' "Variations on a Theme by Paganini" and made the remainder of his program Beethoven, Chopin and Liszt. On paper that program looks conventional enough. But if the last movement of Chopin's B flat minor sonata had not been familiar enough to me almost to breed contempt for it I would not have known what an extraordinary performance Lamond gave it. Apparently there was not a single note struck in the entire movement until the last crash came, which broke the spell. The piano merely sighed and sobbed like a breathing thing. "O! it came o'er my ear like the sweet sound that breathes upon a bank of violets." And Lamond is as strong as an ox when he chooses to knock the brass tones out of a piano.

A NEW GODOWSKY.

Speaking of great pianists reminds me of Louis Godowsky, the young violinist, who has made a good impression—several good impressions—by his recitals in London. He attempted no transcribed studies for left hand alone, after the manner of that other Godowsky who occupies such a sunny place in the keyboard world, but he used his left hand well and gave it good support with his right hand bow. It is one thing to bask in a borrowed light and quite another thing to add a lustre to the name Godowsky. Louis, the violinist, has not yet had the long experience of Leopold, the pianist. But then, as Shakespeare says, "Youth's a stuff will not endure."

THE SPIRITUALS MISS FIRE.

The London public apparently will not take seriously those fervid spirituals which the negro slaves used to sing in their moments of religious exaltation. Last summer, several of them were given at the Philharmonic Hall, and last week a highly accomplished singer, Mrs. Thursfield, sang "I Stood on de Ribber" and "De Ol Ark's a-Mover-in" with much art in Wigmore Hall. But they are always received as comic songs, and would have been considered more ridiculous still if Mrs. Thursfield had less European art culture and more African rapture and overflowing religious sentiment. Londoners must be allowed to laugh at negro songs if Americans from the Northern States find it impossible not to smile at the strange sounds to be heard in a negro revival meeting down South. The

London audience is amused at the song only and has no uncharitable feeling for the negro.

A FUTURE FOR DOROTHY GREENE.

I spent a pleasant half hour at Dorothy Greene's vocal recital in Steinway Hall on April 15. The young soprano has a bright, clear voice of great range and she sings sustained tones, trills, rapid passages, loud or soft, with equal facility. Every syllable is as distinct as an elocutionist's. Her manner and appearance are attractive. What more can a young singer desire? She is not yet famous in the British Isles, but I see no reason why she should not be so in a very few years. I believe she is a pupil of Mme. Larkum, who has prepared so many well known singers here for successful careers. While I sat in the hall I recalled a recital there some twenty-five years ago when David Bispham was the singer and I played his accompaniments. And he was nervous, too, true artist as he was and is.

GRIEG WAS DISPLEASED.

It was to this same Steinway Hall I went with Oscar Meyer and Grieg in 1894 about a concert grand piano for the composer's use. Grieg's knowledge of English was more picturesque than extensive, and Oscar Meyer had considerable facility in German English. I showed them a sentence I had just constructed to prove that Milton and Mark Twain had by no means exhausted the English language. Grieg took the paper and read: "To write that that that that that writer writes is wrong is right." He looked annoyed, and read it again, very slowly. Then he grew indignant and could say nothing but "Huh!" Meyer tried to read it, but burst out into that comical, spluttering laugh of his before he got through the five that. Ah! but the twenty-six long years since we three met! Grieg has passed on, and most of his music has followed him, I fear. Oscar Meyer, who made the German translation for many of Grieg's Norwegian songs, was living in Wiesbaden a few years before the great war spread its horrors on the earth. The last message I had from Grieg was that he was displeased with me for re-scoring his "Peer Gynt" music and other works for a smaller orchestra when I had to conduct for the late Richard Mansfield during his "Peer Gynt" tour throughout the United States in 1907. Dear, poetic, impractical Grieg! Fancy the small theaters out West supplying symphony orchestras for "Peer Gynt," or any other Gynt!

CRAIG AND BACH.

During the past week Londoners have had the chance of hearing a Bach festival consisting of cantatas, instrumental pieces, the B minor mass, but of course only a very small percentage of the huge city's population was necessary to fill Westminster's Central Hall. Dr. Hugh P. Allen, conductor of the Bach Choir and director of the Royal College of Music, was in charge of the choral forces, and he got a great variety of fine and splendid effects from the highly efficient choir. The applause was not very enthusiastic, because Bach is devoid of sensational qualities which become wearisome with repetition. Bach's musical motto seems to have been: Love me little, love me long. The world has taken to its bosom and then thrown down many an idol since Bach's genial, deep and solid works began their unsensational career. But is it necessary now to perform all of the church cantatas Bach wrote more or less as a matter of routine once a week for his choir?

FROM SPAIN.

Spain has sent but few musicians abroad, but some of those few are of the highest class. Sarasate and Casals, for instance, rank with the best string players of the world. On Wednesday last, April 14, another Spaniard made his initial bow to an English audience. He played the violin with a captivating beauty of tone and an impeccable technical facility. His name is Manuel Quiroga, which certainly looks Spanish enough. His rendering of Tartini's hackneyed "Devil's Trill" made his audience gasp at the sheer devilry of the spirit and accent he put into it. And then he turned to Mozart's concerto in D and played it with a purity of style and a grace that would have done credit to an angel of light—if such creatures ever play the devil's fiddle. In shorter works by Schumann, Schubert and Granados the human elements of sentiment and passion preponderated. Manuel Quiroga, therefore, having exploited heaven, earth, and hell, forthwith established himself in London's estimation as a masterly violinist. Next week he gives another recital with orchestra.

MELANGE.

This afternoon I heard the first act of a new English opera by Nicholas Gatty, and then got to the Queen's Hall in time to hear Sir Henry J. Wood conduct a spirited performance of Ernest Chausson's symphony in B flat, a work which will always command respect and disarm criticism without going very deeply into the hearer's emotional recesses. Chausson is more elegiac than noble and inspiring. His symphony is a sequence of elegant and varied little bridges rather than a giant arch spanning the vasty deep. Calvé made much more stir among the audience.

ANOTHER "TEMPEST."

The opera which I left for the symphony is a setting of Shakespeare's "Tempest." Nicholas Gatty has every good quality except the power to write musical phrases which linger in the memory. His work shows everywhere the hand of an experienced musician, and one who is but too familiar with the works of Wagner. Still, Wagner is a more agreeable model than the cubist harmonists who inspire some of the younger English composers. This new opera suffered by the indistinct pronunciation of the actor singers. The absence of formal melodies and set melodic phrases makes it imperative that the words should be clearly heard in order to avoid monotony in this endless recitative. The composer set the original text by Shakespeare, omitting very much of it. But the play is set in the "still vexed Bermoothes," which was Shakespeare's way of naming the islands we now call the Bermudas. This makes the second new British opera produced by the Fairbairn-Miln Opera Company at the Surrey Theater during the first three weeks of April. If there is ever to be a national British school of opera the way is certainly being prepared for it in England now. I am inclined to think that a national English opera will have to be more humorous than passionate, after the Italian manner. And the English composers must find something more suitable to their manner of expressing themselves than the foreign recitative.

CLARENCE LUCAS.



Frederick Gunster
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HARRISBURG, PA., TELEGRAPH
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Chicago Tribune.
The voice is a soprano of fine qualities, especially successful in the handling of lighter songs, and in the doing of sustained work. Her songs were excellently sung and interpreted.

Chicago Post.
Mrs. Stults has a voice of rich quality and good range, which she has well under control. All of the songs were carefully worked out, the enunciation was good, and there was in her singing the sense of excellent musicianship and a keen intelligence.

Chicago News.
Her rendition of songs at Kimball Hall last evening verified the opinion that she has a voice of volume, of carrying power and of pleasing timbre. Her clear English enunciation was notable.

Chicago Journal.
Mrs. Stults sang all her songs with considerable skill, particularly in the last group. She has a voice of highly attractive quality and excellent ability in projecting the English language to her hearers. In addition to repeated numbers she sang several encores.

Chicago Herald-Examiner.
In his war song the club had the able assistance of Monica Graham Stults, whose good dramatic soprano cut through the massed singing of the chorus with fine effect.

Soloist with Chicago Mendelssohn Club, April 29, 1920

Premier "Chant de Guerre"—Florent Schmitt

Chicago Tribune.

Mrs. Monica Graham Stults, who sang the solo, had a difficult and thoroughly ungrateful task, but performed it with a surety, poise, and tonal authority that reflect highest possible credit on her as vocalist and musician.

Chicago News.

Mrs. Stults, in the difficult solo of Florent Schmitt's war song, again displayed her powerful and well schooled soprano, and also musical assurance and interval accuracy. She made the solo stand out clearly and definitely and the number, while somewhat somber in theme and in development, is stirring in its appeal.

Chicago Herald-Examiner.

In his war song the club had the able assistance of Monica Graham Stults, whose good dramatic soprano cut through the massed singing of the chorus with fine effect.

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FLORENCE MACBETH

"The Bright Star of Newark Festival"

"Two hours after the second concert in the Newark Music Festival series began in the First Regiment Armory Saturday night, Miss Florence Macbeth tripped on to the stage, sang the 'Charming Bird' aria from Felicien David's 'The Pearl of Brazil' and kindled such enthusiasm as only a few singers appearing in concert rooms here have excited. *No diamond-studded tiara flashed above her brow, but the brilliancy of her singing rivaled the jeweled lights that scintillated over the head of the prima donna the night before and moved her hearers to crown her with laurels more precious than baubles.* The American girl had earned her clear title to a seat among the elect of living coloratura sopranos.

She had sung Arline's 'I Dreamt I Dwelt in Marble Halls' with a beauty of tone unmatched by any prima donna appearing in the role since Emma Abbott was in her prime. She had given distinction to Marian's solos in the operetta. But on the embroideries of the melody in the David air she lavished a skill in florid song commanded only by those firmly grounded in the art of bel canto and gifted with voices ranging high.

The melody, one of the most appealing airs associated with florid song, was sung with a simplicity of style and a fulness of tone that captivated.

That tone, warm in quality and equable throughout the scale, did *not* thin as she mounted the heights and entered into rivalry with the flute, admirably played by a member of the orchestra. The roulades, trills and other ornaments, were delivered with a freedom in utterance, a fineness in giving every note its due value despite celerity in execution, ability to blend the tones with those of the flute and a fidelity to the pitch that whipped the audience into a demonstration of delight. And it seemingly was as effortless as Mme. Sembrich's singing of 'Ah non giunge' in years gone by. No wonder Miss Macbeth has held her own with the foremost songsters in the Chicago aviary."

NEWARK EVENING NEWS, May 3, 1920.

Management: WINTON & LIVINGSTON, Inc., 1451 Broadway, New York
COLUMBIA RECORDS

McKINNEY DOUBTS WISDOM OF COMPOSITION SCHOLARSHIPS

Dean of Music at Rutgers Also Thinks Writing an Artistic Song as Great an Art as Writing a Symphony

School days are not so long past for the writer that the mention of the word "Dean" fails to conjure up a very awe inspiring personage, before whom one appeared with fear and trembling. Nor was this feeling dissipated by the knowledge that the gentleman to be interviewed was the dean of music at so old and so well known a college as Rutgers. Founded in 1766, this college, enjoys the distinction of being the fourth in the country in point of age, the other three being Harvard (1636), Yale (1701) and Princeton (1746). Occupying so important a position in such a well known college, one might very easily expect to find a very awe inspiring gentleman. It was very much of a relief, therefore, to find that Howard D. McKinney, in spite of his important position and the splendid success he is enjoying as a composer, is, after all, a very likeable, wholly unassuming musician, thoroughly alive to current issues and very much interested in fostering the cause of music.

"When I went to Rutgers, four years ago," he replied in response to an inquiry concerning his work there, "there was no organized musical activity there. While in some ways this was a drawback, in others it meant that the pioneer in this field had a wonderful chance to develop his ideas along this line. A course in musical history and appreciation was established for the first time, being conducted along collegiate lines, similar to those in other institutions. At the same time, a two years' course was established at the new women's college, which will develop into a regular department.

"This year we had a very successful concert course—successful, both because of the excellent artists heard and of the fact (very important to the manager of such) that

it was given without any financial loss. We had Mabel Garrison, May Peterson, Lambert Murphy, Louise Homer, New York Chamber Music Society, John Powell, the Trio de Lutece and Reinald Werrenrath. You certainly will agree that there was nothing mediocre about the offerings on this course—quite the contrary.

"You see, we only charged enough to make expenses, and the response to this appeal for the best in music far exceeded our fondest hopes. The idea is to foster a desire for the best in music, and especially American music. The enthusiasm with which the project was received spoke volumes for the eagerness of the general public to hear the best. And having established a reputation for sponsoring only the best, we mean to keep it."

"But you—you surely are being heard in recital, in addition to all this pedagogic work, are you not?" inquired the interested listener, hoping to learn something of what Mr. McKinney was doing along these lines.

"Oh, yes," came the answer. "I have given various recitals on the new organ in the chapel, on Sunday afternoons, which have been very well attended."

"And then there is the undergraduate musical college and the glee clubs, which consume a very large portion of my time and thoughts, especially the Rutgers Glee Club, of which I have charge."

"But, when do you get time to compose those lovely songs which Mabel Garrison, May Peterson, Lambert Murphy, John Barnes Wells, Ethelynde Smith, Alice Moncrieff, Olive Kline, Cora Remington and others are singing with such success? With such a mass of pedagogic work and its attendant multitudinous details, it would seem as though every moment of your time must be taken."

"Sometimes I feel that way myself," Mr. McKinney responded with a little smile, "but you know, my theory is that if one is to be a composer, he will just be one in spite of all obstacles. And then, too, very often, we can accomplish finer work with little time, than with plenty of it, because in proportion we know that each moment



HOWARD D. McKINNEY,
Dean of music at Rutgers College.

must count; whereas, if there is a great deal of time, we are apt to dilly dally, feeling there is no special hurry. That is one reason why the wisdom of establishing scholarships for composers seems in my judgment to be a question.

"Of course, I do not get as much time for composition as I should like, but for this very reason I take advantage of every opportunity which presents itself. Still, one cannot help sighing for a little more time, especially if you are just in the midst of a really interesting bit of work, when the clock tells you it is time to do something else. I try to get something going and work on it every spare moment, and in this way I find I can accomplish a great deal."

"Your songs are proving a great success, I know, but are you doing anything with the larger forms of composition?"

"No. To my mind an artistic, well written song is just as great an art as a symphony. Of course, I know that musicians as a class are likely to look upon the field of song writing as a side issue. It seems to me they are too prone to measure everything, even music, with a yardstick. Furthermore, I maintain that a composer should follow the example of his wise brothers in the business world—decide in which branch of composition he is best suited, and then stick to that."

Mr. McKinney's songs were first published last fall and the success which has been theirs in ever increasing measure since, would indicate that he, at least, has found his particular niche in the art of composition. Probably the most popular of these is a little group known as "Peacock Pie," consisting of four songs, written especially for Mabel Garrison. Another very popular number is "Slower, Sweet June," while one or two plantation songs, never fail to please. These plantation songs are original melodies, set to poems by Southern writers.

Asked especially about these last, Mr. McKinney confessed that he believes in evincing in each song an individuality "without being so strikingly different that every one puts you down as an imitator of Debussy. And it is so easy to imitate the modern composers like Debussy. But to me it seems that if a song is worth anything at all, it must have individuality and at the same time express the meaning of the lyric."

"Please let me add a word of praise for our American singers," besought Mr. McKinney as the writer arose to go. "They are always so gracious about trying over songs by American composers and a glance at their programs will show how they are doing all in their power to help the cause of music in their native land."

F.

Mrs. Sawyer to Manage London Quartet

As announced in last week's MUSICAL COURIER, the London String Quartet will make its first visit to America next fall, coming over especially to play an entire program at the Berkshire Chamber of Music Festival on September 24. The quartet, however, will remain here at least a month, giving one concert in New York and accepting engagements for a limited number of appearances in other cities. Its direction here will be in the hands of Mrs. Antonia Sawyer.

Mme. Zendt Again to Summer at Wilmette

During the last year Marie Zendt, soprano, has appeared from Coast to Coast, singing over forty engagements, besides occupying the position as church soloist. When she sang recently for the Lyron Swedish Club of New York, the North Star, in reviewing the concert, referred to her beautiful tones and pleasing personality. On April 12 the soprano was one of the soloists at the spring musicale of the Ravenswood Women's Club in Chicago and presented a most interesting program. After June 1 Mme. Zendt will be at her summer home in Wilmette, Ill.

A New Tribute to Patton

After a recent concert in New York, the Globe commented on the singing of Fred Patton thus: "It is no wonder that in less than two years Fred Patton has become a star among stars. He is the bass Rosa Raisa." This is indeed an apt comparison, as Patton's singing reflects many of Mme. Raisa's attributes, such as tremendous power, extraordinary flexibility, dramatic effectiveness and great beauty of voice.



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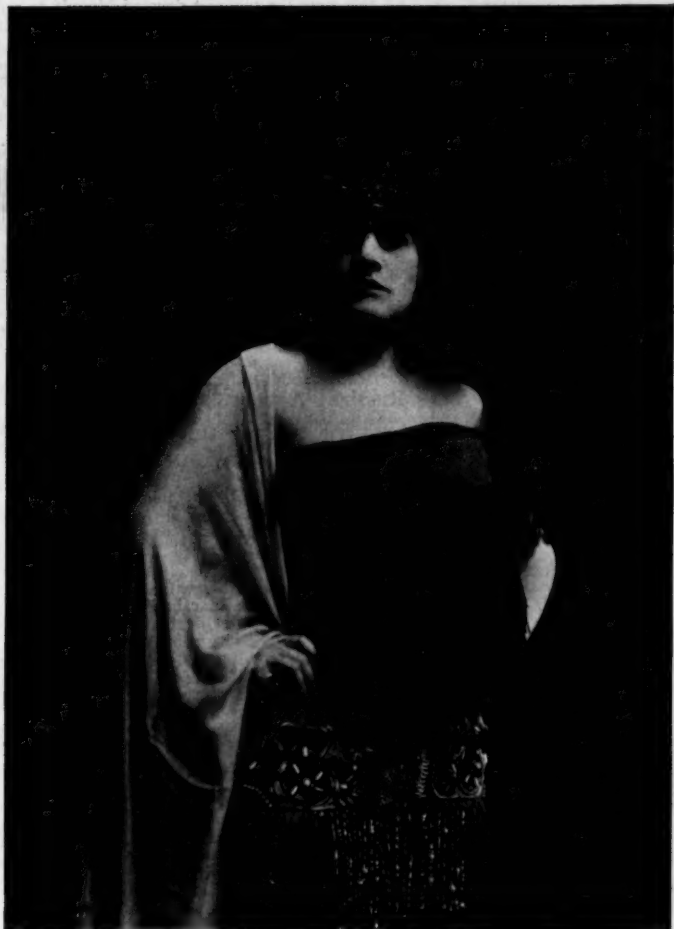
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[In Butterfly]—*La Derniere Heure* (Brussels.)

"Following in the footsteps of Mme. Destinn, she had a trying task set her, but she fulfilled it with entire success and both from the vocal and from the dramatic viewpoint her Aida was altogether admirable."—*The Globe* (London.)

"Mlle. de Lys is the big hit of the present season of opera at Covent Garden, as Mme. Gay was of last."—*The Sportsman* (London.)

"Not since the days of Mme. Krauss has Aida been sung as de Lys sings it . . . I have seen the youth of Coquelin, Mounet-Sully, Rejane and Sarah Bernhardt—and Edith de Lys can be placed by the side of these great exemplars of the stage."—*Edmond Cartier, La Gazette* (Brussels.)

"In truth, who has not seen de Lys in Aida, has not seen Aida."—*Comoedia* (Paris.)

"She justly shared with Battistini the honors of the evening." [In Maria di Rohan]—*Le Temps* (Paris)

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New York Symphony for Chautauqua

The fact that Arthur E. Bestor, president of Chautauqua Institution, was able to announce the engagement of the New York Symphony Orchestra for six weeks beginning July 5 at Chautauqua this summer, is due very largely to the untiring efforts of Ernest Hutcheson, the well known pianist. Mr. Hutcheson's master classes have been a feature of the Chautauqua season in the past and this summer promise to be more popular than ever.

Under the late Alfred Hallam, music became quite a feature of each summer's work. The New York Symphony gave the first concert presented by any great orchestra, away back in the year 1910. Last summer it was heard in twelve concerts there. Mr. Bestor announces that the New York Symphony Orchestra will give a series of classical concerts on Monday evenings, matinee concerts on Wednesday afternoons, and popular concerts on Saturday evenings. On Thursday and Friday evenings, there will be twilight concerts out of doors, the indoor concerts being given in the amphitheater, which holds 6,000 people. Last year there were over 6,000 students at the Chautauqua Summer School.

Friedman and Rosenthal Give Madrid Recital

During the past month of April a most interesting series of eight piano recitals was presented in Madrid, Spain, by the two illustrious Polish virtuosi of the piano, Ignaz Friedman and Moritz Rosenthal. Evidently the music lovers of the Spanish capital prefer to take their piano programs in large doses, for the eight concerts were given in twenty days, Mr. Friedman opening the series on April 6, and Mr. Rosenthal closing it on April 26.

The recitals were given in pairs, first a pair by Mr. Friedman, then a pair by Mr. Rosenthal.

In view of Mr. Friedman's forthcoming American tour next January, it is interesting to note his programs rendered in Madrid. For his first recital he offered the Bach-Busoni chaconne, Chopin's C minor sonata, Schumann's "Carnaval," Scriabine's prelude for the left hand, the Liszt arrangement of the "Tannhauser" overture, and one of his own compositions, "Minuetto Vecchio." The second recital was an all Chopin program (Mr. Friedman is claimed to be the most noted interpreter of Chopin now in Europe). For his third concert, Mr. Friedman played his own arrangements of Mozart's larghetto and Bach's prelude and chorale; a rondo by Hummel, Beethoven's sonata in F minor, op. 57, the symphonic etudes of Schumann and a Chopin group. For his closing concert he played Schumann's fantasy in D major, Chopin's sonata in B flat minor, Godowsky's arrangement of "Fledermaus" by Strauss, and shorter pieces by Mozart, Beethoven, Suk and himself.

Kubelik Has Written Three Concertos

One of the most interesting events of the coming musical season will be the reappearance in America, after an absence of six years, of Jan Kubelik, the great violin virtuoso. Mr. Kubelik will be here for a trans-continental tour comprising every city of size, and lasting about eight months, under the management of Ottokar Bartik, manager also for Emmy Destinn and other celebrated artists. Mr. Bartik will sail for Europe early in June, where he will spend the summer in Czecho-Slovakia with the great artist, and will return with him some time in August. Mr.

Bartik is a life-long friend of Kubelik's, having known him since he was six years old, when they both studied under the same master.

Kubelik has had many and curious adventures during the war. He first offered his services, but was not accepted, as the European nations decided to exclude their great artists from active service and thus conserved their artist powers. So he gave concerts for the benefit of war charities, and then returned to his home to devote his time to compositions. His estate, however, is very large, and when Czecho-Slovakia declared her independence he found himself on the boundary, a portion of his land extending over into Hungary. For several months during the recent uprisings, when the Bolsheviks swept from Hungary to the border of Czecho-Slovakia, Kubelik lived in extreme danger. His house was frequently fired upon, and there he was obliged to remain, not daring to venture forth. All this time the violinist devoted himself to writing, and when order was finally restored he had to his credit three violin concertos and several smaller works for violin and piano. These have already been published at Prague in an edition which he recently bought and renamed the "Kubelik Edition." The concertos will probably be heard here during Mr. Kubelik's tour, and will no doubt arouse keen interest.

The violinist will also introduce to the American public a new accompanist, Pierre Augieras, the distinguished French pianist, who accompanied Mr. Kubelik at important concerts in London, Paris and Central Europe. He will arrive from Europe together with Mr. Kubelik and Mr. Bartik.

The utmost interest is being shown over the coming reappearance of this great violin virtuoso, who, in a recent interview, declared his pleasure and anticipation in returning to America, a country which responded so magnificently to his genius and which he has not seen for so long a time.

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M.F.S. in Evening Mail

Recent Engagements

March 16th. Rockville Centre—Rossini's "Stabat Mater" and miscellaneous program.

March 21st. Cathedral of St. John the Divine—Special performance, Henschel's "Stabat Mater."

March 22nd. Newburgh, N. Y.—Return engagement.

March 26th. Colgate University, Hamilton, N. Y.

April 9th. Academy of Music, Brooklyn.

April 13th. Metropolitan Opera House—1000th Globe Concert.

April 19th. Academy of Music, Brooklyn.

April 22nd. Rutherford, N. J.

Management: MUSIC LEAGUE OF AMERICA, 1 W. 34th St., New York

Russians Appear in Music and Dance Program

An evening of music and dancing took place at the Brooklyn Academy of Music on Thursday evening, May 6, when the program was presented by the following: Maggie Gripenberg and Onni Gabriel, dancers; Vaino Sola, tenor, and Ernest Linko, pianist. The grace and charm of Miss Gripenberg proved to be especially delightful, although her partner also did artistic work. The former's solo dances included a rondoletto by Sibelius, the Rachmaninoff prelude in C sharp minor and Grieg's "Anitra's Dance," while with Mr. Gabriel she danced the Saint-Saëns "Danse Macabre" and "Gypsies"; "Pan and Nymph," Grieg, and Offenbach's "Bacchanale." Mr. Gabriel also appeared in a solo dance by Borodin.

Mr. Sola, who possesses a voice of smooth quality, first sang "Celeste Aida." He was also programmed for two groups of Russian songs which met with considerable favor, especially from those of that nationality who were present. He repeated three of the six numbers and for the first encore sang the "Vesti la Giubba" aria. At the end of the second group he gave two additional Russian songs.

Besides the arduous task of furnishing all of the accompaniments, Mr. Linko played two groups, the first comprising four preludes of his own composition. These were decidedly modern in form and contained much of interest. For an encore he gave the Chopin scherzo in C sharp minor. Works by Sibelius and Palmgren made up his final group. All in all, the audience was afforded a considerable amount of pleasure.

Music at Women's Press Club

Music was the topic of the day recently at the Women's Press Club, the splendid program being arranged by Chairman Lillian D'Angelo Bergh. The singers were Martha Atwood (who gave some French songs and a group of Oriental songs and negro spirituals) and Theo Karle, tenor, who sang an aria from "La Gioconda," followed by old Irish songs. Mrs. Edward MacDowell played MacDowell's "New England Idyls," and she also gave an interesting description of the Musicians' Colony of Peterborough, N. H., which is maintained as a place of rest for musicians, artists and others of creative genius.

Rachel Barton Butler described a proposed children's theater in this city, and Princess Cantacuzene (Julia Dent Grant) gave a startling account of present day conditions in Russia caused by the Soviets and Bolsheviks. The interesting colony of celebrated residents who congregated years ago at the studio of the old Maestro Lamperti was described by Edmund Russell, with a tribute to Miss Bergh, who was one of that colony.

Miss Topping Scores at University Club

At the Women's University Club, on April 16, Leila Lyon Topping, pianist, presented one of the all-Russian programs which she has been featuring with marked success in her lecture-recitals this season. Both lecture and recital were enthusiastically received and many encores were demanded at the close.

Recent successful appearances have been before the Women's Press Club, Daughters of the Empire State Society, Woman's Club of Glen Ridge, and many social functions and schools.

New Concert Bureau in Holland

Under the name of Hollandsche Concertdirectie, Dr. G. De Koos has opened a new concert bureau in Amsterdam. The bureau will represent only first class artists of the musical and theatrical world. It will have charge of the engagement of soloists for the Kurhaus Concerts at Scheveningen, Holland.

Florence Otis' April Engagements

Florence Otis, a soprano who has been scoring one success after another while on tour, included among her April engagements appearances in Ogden and Salt Lake City, Utah; Butte, Helena and Great Falls, Mont.; Spokane, Tacoma, Seattle and Everett, Wash.; Portland, Ore., and Victoria and Vancouver, B. C.

MORE OPERA AND MORE ARTISTS ANNOUNCED FOR NEXT SEASON AT METROPOLITAN

(Continued from page 5.)

Matzenauer, Flora Perini, Lila Robeson. Tenors—Paul Althouse, Pietro Audisio, Angelo Bada, Enrico Caruso, Giulio Crimi, Rafaelo Diaz, Octave Dna, Charles Hackett, Orville Harrold, Morgan Kingston, Riccardo Martin, Giovanni Martinelli, Giordano Paltrinieri, Johannes Sembach (who has taken out his first citizenship papers). Baritone—Pasquale Amato, Thomas Chalmers, Robert Cousinou, Louis D'Angelo, Giuseppe de Luca, Mario Laurenti, Robert Leonhardt, Millo Picco, Vincenzo Reschiglian, Carl Schlegel, Antonio Scotti, Clarence Whitehill, Reinald Werrenrath, Renato Zanelli. Basses—Paolo Ananian, Adamo Didur, Pompilio Malatesta, Jose Madones, Giovanni Martino, Leon Rothier, Andres de Segura. Conductors—Artur Bodanzky, Richard Hageman, Roberto Moranzoni, Gennaro Papi, Albert Wolff. Assistant conductors—Giuseppe Bamboschek, Riccardo Dellera, Paul Eisler, Willfrid Pelletier, Alessandro Scuri. Chorus master—Giulio Setti. Technical director—Edward Siedle. Stage manager—Armando Agnini. Premiere danseuse and ballet mistress—Rosina Galli. Ballet master—Ottokar Bartik. Premier danseur—Giuseppe Bonfiglio. Solo danseuses—Florence Rudolph and Lilian Ogden. Ballet master for 'Coq d'Or'—Adolph Bolm.

On Monday morning Mr. Gatti-Casazza received a member of the MUSICAL COURIER staff for a chat in regard to various points of the statement.

A CHAT WITH MR. GATTI.

"Cora Chase," said he, "is a young lady from Boston who has never sung in opera in her native country. Last summer just before I returned to America, I was spending a few days' vacation at my brother's home in Varese. One morning, while I was still in bed, a Milan maestro whom I knew only by name was announced. I asked to be excused, saying that I was at Varese purely on a vacation, but he sent back word that the matter was very important, so I saw him later in the day. He begged me to hear an American soprano who was studying with him. I asked him why I should hear American singers in Italy when there are so many good ones at home. But he assured me that the young artist was quite out of the ordinary, so when I returned to Milan she made an audition for me all alone in the Teatro Carcano and I found that her maestro was right. Miss Chase sings coloratura roles, but she has a voice that is full and warm, which particularly attracted me. This spring she sang at the Royal Opera, Madrid, and won a marked success. It is my rule never to make predictions, but I know that she pleased me and I sincerely hope that she will please the Metropolitan audiences. She is in her early twenties and charming in appearance—as this photograph will show you." (It did.) "Miss Chase will sing the latter half of the season, as Mme. Barrientos is unable to come here next year. As before, Miss Garrison will sing the coloratura roles in the first half of the season. Two other of the new artists, Anne Roselle, soprano, and Mario Chamlee, tenor, are now singing with Mr. Scotti's company. Both have excellent voices. The other new American artists whom I have engaged are already known to you through reports or through their own activities.

"As regards the repertory, I am confident that Verdi's 'Don Carlos,' given comparatively seldom because of the demands it makes for singers of only the very first rank, will please the public. It is one of his finest works, although it has never been given in New York. Boito's 'Mefistofele' has never been absent for a long time, and I am very glad indeed to have the opportunity to present it. I had hoped to give a Rimsky-Korsakoff opera, either 'Sadko' or 'Snegurochka,' but unfortunately that must wait another year as, despite my best efforts, I could obtain no guarantee of being able to receive the musical material in time. So I decided at least to give a Slavic work and shall present Carl Weiss' 'The Polish Jew' in English. It is founded on the old story of Erckmann-Chartrain, most familiar to Americans in its stage version, 'The Bells,' which Henry Irving made famous."

Hageman Invited to Coach

at Chicago Musical College

Richard Hageman recently received an offer from the Chicago Musical College, asking him to be guest coach at that institution during the coming summer season and inquiring if he could not possibly arrange to devote some of his time each week as coach at the college. It was greatly to Mr. Hageman's regret that he was obliged to decline this kind offer in view of the fact that his time will be entirely occupied during his stay out West as conductor of the Ravinia Park Opera Company.

Heifetz's London Debut

Dispatches from London state that the debut there of Jascha Heifetz, the violinist, which took place at Queen's Hall on Wednesday afternoon, May 5, caused almost as much of a sensation as his New York debut, two years ago. "All London," both of the musical and social world, was there to hear him, and, according to reports, spell-bound while he played and wildly enthusiastic when he had finished. The critics were loud in his praise, the

Chronicle writer, for instance, using such phrases as "wonderful artist, amazing virtuoso, magnificent player of classics," and "great violinist." It was regarded as one of the most memorable debuts ever made by an artist in London. At the close of the program a large portion of the audience crowded to the front and the violinist was not allowed to depart until four encores had been played. Melba, in a box, reached down a large wreath to the young man at one stage of the proceedings.

Tetrazzini Under Leahy's Management

Luisa Tetrazzini will make her farewell tour of the United States next season under the management of William H. Leahy, of San Francisco. Since 1904, when Mme. Tetrazzini attained international fame through her appearance at the Tivoli Opera House in San Francisco, she has scored a triumph in practically every country in Europe and South America. For some years Mr. Leahy has been the famous singer's advisor, and it is not surprising that she has signified her intention of returning to his management.

Mme. Tetrazzini has made five concert tours of this country under his direction. On Christmas Eve of 1910 she sang in the open air in San Francisco in the presence

of 250,000 people who had come from various parts of the State to hear her. The railroads ran special trains and the occasion resulted in a veritable triumph for the diva. In commemoration of the occasion a tablet was placed upon the public fountain that was erected by Lotta Crabtree, the well known actress.

Mr. Leahy was the first to produce "Zaza" in this country, for which performance he brought the composer, Leoncavallo, to America to conduct.

Moncrieff and Gordon Assist Near East Relief

Alice Moncrieff, contralto, and Phillip Gordon, pianist, gave a brief program on May 3 at the Hotel Biltmore, at a meeting of the workers engaged in the drive for funds to relieve the starving population of Europe. The meeting was presided over by Felix M. Warburg, who was the largest contributor to the cause, his contribution being a check for \$1,000,000. Mr. Gordon is announced as one of the artists to appear at the benefit to be given for the New York Tribune Fresh Air Fund in the near future. He also played at a concert given at the Academy of Music, Brooklyn, on May 9, under the auspices of the American Legion.

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CINCINNATI SYMPHONY CLOSES BRILLIANT SEASON

Ysaye and His Men Complete Local Series of Fourteen Concerts—College of Music Elects New Officers

Cincinnati, Ohio, May 1, 1920.—The fourteenth and final concert of the Cincinnati Symphony Orchestra, ending a successful series, were held at Emery Auditorium on Friday afternoon, April 23, and Saturday evening, April 24. The program, given under the direction of Eugene Ysaye, consisted of the overture, "Coriolan," Beethoven; "Pathétique" symphony, Tchaikowsky; "Faust" overture, "Siegfried" Idyl and "Tannhäuser" overture, Wagner. The concert was to a great extent a request affair and there was a good crowd in attendance. The work of the orchestra was excellent, Mr. Ysaye seeming to be in a very good mood. There were no soloists.

The coming season of the Cincinnati Symphony Orchestra will begin in October. Mr. Ysaye will continue in his capacity as director, a position which he has held with much credit for the past two seasons.

COLLEGE OF MUSIC ELECTS NEW OFFICERS.

The board of trustees of the College of Music met some days ago for a reorganization and election of officers. The officers are now: President, Nicholas Longworth; vice-president, R. F. Balke; treasurer, George Puchta; secretary, Martin G. Dumler, and Sidney E. Pritz, member of the executive committee. Joseph Wilby was elected to fill a vacancy as trustee. There was a good number of the trustees present at the meeting. W. W.

Willis Waco Normal Class Begins June 17

Remarkable poise, good rhythm, expression and technic were but a few of the qualities noticeable in the playing of the some forty students which Mrs. Mattie D. Willis presented in recital at Waco, Texas, on the afternoon and evening of March 27. Some of the little folks who appeared at the afternoon recital had never played in public before and did exceptionally well. The evening program was most interesting and was presented by Mrs. Willis' more advanced pupils, all of whom displayed technical skill, rich tone and interpretative ability. Mrs. Willis is an advocate of the Dunning System of Improved Music Study for Beginners and will hold a Normal Class for teachers in Waco, beginning June 17, at Baylor University, the oldest and largest university in the South. Mrs. Willis will be in New York August 2.

Kansas City Theater's Novel Scheme

What can be done to enhance the value of a song or at least to enhance its appeal, is often shown by the attractive background furnished by the larger New York motion picture theaters, such as the Strand, the Rivoli and the Rialto, but they could often take lessons from theaters farther West.

The Newman Theater in Kansas City has an especially good way of bringing out the appeal of a song, as was shown recently when Floyd Garrett, a very popular local

singer, used "Sorter Miss You" as the feature of his program. His good singing and a song as good at that, combined, would have been enough for any audience, but when to that, they added a special stage setting with an old fireplace in the center of the stage and a big chair in front of it, it is easily seen how the appeal of the song was brought home to the audience.

The orchestra played "Sorter Miss You" very softly. Mr. Garrett came in, sat down in the chair, lit a cigarette, and then sort of looked around the room, as one would when thinking of a loved one far away. After playing the song through once, the orchestra again picked it up, very softly, and Mr. Garrett, just as softly, began the singing, gradually swinging into the song. A setting of this kind is easily put up, does not interfere with the general arrangements in the theater, takes very little longer than a song without a set, and certainly is much better liked by an audience.

David & Clara
VIOLIN PIANO
Mannes

IN THEIR RECITALS

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Steinway Piano Used

Levitzi's Many Re-engagements

The surest proof of Mischa Levitzi's popularity is found in the number of cities which have requested his re-engagement for next season. This list is being added to daily, according to his manager, Daniel Mayer, and among the places where he is already re-engaged for next season are: Chicago, Buffalo, Cleveland, Pittsburgh, Washington, Youngstown, Nashville, St. Louis, Philadelphia and Aurora. He will play for the first time next year in Memphis, Troy, Holyoke, Mt. Vernon, O., Hamilton, O., Denver, Los Angeles, San Francisco, Portland, Seattle and Spokane. His season this year continues until late in May. He will be the only pianist to be heard at the Macon, Ga., Festival, in May, when the formidable list of artists includes: Rosa Raisa, Frieda Hempel, Maria Barrientos, Marie Rappold, Florence Macbeth, Louise Homer, Emma Roberts, Giovanni Martinelli, Giacomo Rimini, Jose Mardones, Mischa Elman and the Russian Symphony Orchestra. After his return North he will give three recitals in Newark, Montclair and Orange, N. J., under the direction of Joseph A. Fuerstman, the Newark impresario.

SPIERING SCORES HUGE SUCCESS

Appearance of American Violinist Results in Ovation

New Brunswick, N. J., April 30, 1920.—What proved to be one of the most successful recitals ever held in this city was given Thursday evening, April 22, by Theodore Spiering, the American violinist and conductor. From beginning to end Mr. Spiering played with the warm tone which has always been associated with his art. He offered a remarkably well arranged program, and in his first numbers, the Tartini G minor sonata and Beethoven "Romance" in G, displayed wonderful interpretative qualities, the human atmosphere, with which these numbers are replete being expressively brought out.

The Hungarian dances, No. 6 and No. 8, by Brahms-Joachim, were executed with a firm and thorough technic, while the rendition of Edwin Grasse's "Waves at Play" and Dittersdorf's scherzo was such as to place Mr. Spiering among foremost violinists. The Tchaikowsky "Romance" was equally well performed. Fundamentally he is the interpreter and deliverer, and secondarily the technician.

Charles Henry Hart, who furnished the accompaniments, has succeeded in establishing himself as an accompanist of the first class. The recital was one of a series which are held annually in the auditorium. G. B. S.

Rosemary Pfaff Heard at Musicale

Rosemary Pfaff, the young coloratura soprano who recently sang at a Rubinstein Club concert, was soloist at an afternoon musicale given at the Riverside Drive home of Mr. and Mrs. Frederick George Fischer on Sunday afternoon, May 2. Among the numbers in which Miss Pfaff displayed her vocal gifts were the Bach-Gounod "Ave Maria," "Lo! Here the Gentle Lark" by Bishop, and the "Una Voce Poca Fa" aria, the audience deriving much pleasure from the singer's fine work. Several talented children also contributed to the program, of whom Florence Stern, violinist, and Matilda Lucas, pianist, were especially noteworthy.

On but a few hours' notice, Miss Pfaff substituted for Eleanor Brock at a Carnegie Hall concert, May 1, when Rudolph Polk and other artists also appeared. The occasion was quite an achievement for the sixteen-year-old soprano.

Marie Tiffany and Graveure at Olean

Olean, N. Y., through the enterprise of the Chromatic Club, had an unusual musical treat in a joint recital by Marie Tiffany, the Metropolitan soprano, and Louis Graveure baritone. Miss Tiffany sang a group in French and two in English. Her warm, full, pure voice and excellent singing, as well as her charming stage presence, won for her the heartiest applause of the audience. Mr. Graveure, singing in English and French, made his usual hit. They were accompanied by Bryceson Trehearne, the composer, one of whose songs, "Corals," proved to be a special favorite with the audience.

ELEANOR PAINTER

Grand Season: Royal Opera, Covent Garden, London
Charlottenburg Opera, Berlin (1912-1914)



AS DOLORES IN "FLORODORA."

NEW YORK EVENING POST: "Eleanor Painter's delightful voice was more than equal to the demands of Dolores. So much more that a couple of pleasing numbers were interpolated which she sang with skill and expression."

"A golden voice, a voice that works wonders."—N. Y. Times.

What Some of the New York Critics say:

NOTICES OF APRIL 6, 1920

NEW YORK SUN-HERALD: "Then never had the music of Dolores been sung by such an artist in her way as Miss Eleanor Painter; such skill and such beauty of voice had never before been put at the service of the score. Her interpolated number was therefore wholly justified even if the others were unnecessary."

NEW YORK EVENING MAIL: "Of the new principals, Eleanor Painter is the first of them, and she sang wonderfully last night. The enthusiasm started with her first songs."

NEW YORK TRIBUNE: "The season has seen no such spirited performance as that of Miss Eleanor Painter. She sang gorgeously last night and danced and acted equally as well. There is no other voice now recruited for the service of light opera in America, half so good. Her contribution was enough to make the evening delightful."

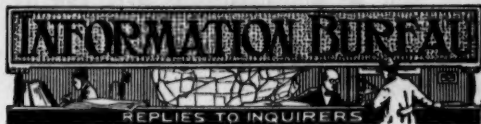
NEW YORK AMERICAN: "Miss Eleanor Painter sang like a bird only much better than any bird. Her perfectly pure voice rang out most exquisitely."

NEW YORK TIMES: "Miss Painter as Dolores is a radiant vision with a golden voice, a voice that works wonders with two interpolated numbers. As far as light opera goes, she was never more clearly the first lady of the land, and the music and the vitality and the sparkle of her performance last evening were a gentle reminder that certain of the more ambitious musical projects of the season would have fared better had she been among those present."

NEW YORK EVENING WORLD: "Seriously, Eleanor Painter sang and acted Dolores as no one but Geraldine Farrar could have sung and played the part. She was superb."

NEW YORK GLOBE: "I doubt if Miss Painter has ever sung better than she sings as Dolores. I know she has never looked more charming or acted with more dash and spirit."

NEW YORK EVENING TELEGRAM: "The role of Dolores has never been sung better than Eleanor Painter sang it last night, with her grand opera traditions and her performances of 'Carmen' to aid her. She makes Dolores a vital little spit-fire."



[Attention, anonymous letter writers, attention!!!
Recently there have been many anonymous letters received by the Information Bureau. It is against the rule of this department to answer such communications, and notice is given that all letters, to receive an answer, must have the name of the writer attached and address given. No attention will be paid to others. The many letters of thanks received prove the value of the information that has been given to inquirers. If you are serious in your question, sign your name and receive the benefit of the Information Bureau's answers.]

TEACHERS OF ARTISTS.

"Will you please inform me either by mail or in your Information Bureau, with whom the singers as per the enclosed list are now studying voice? Thanking you for information received through your valued magazine. Robert Quait, Charles Hart, Calvin Cox, Judson House, Colvin O'Moore, Thomas MacGranahan, John Finnegan, Theo Karle, Allen McQuahie, Norman Arnold, George Rasely, Bechtel Alcock, Albert Lundquist, Frederick Gunster, Charles Harrison."

Answers have not been received from all the artists mentioned in your letter but here are the names of teachers of Calvin Cox (Witherspoon), Thomas MacGranahan (Witherspoon), John Finnegan (Arthur E. Stahlschmidt), Theo Karle (Edwin J. Myers), Allen McQuahie (Felix Hughes of Cleveland, Ohio), George Rasely (Witherspoon), Frederick Gunster (W. W. Vilomat), Charles Harrison (Frederick Bristol), Judson House (Adelaide Gescheidt), Robert Quait (Mrs. Quait and D. A. Clippinger). Norman Arnold gives credit to Edwin E. Gorham, Arthur Hubbard, Arthur Wilson and Francis Stuart. Notice will be made of other teachers when replies are received.

RAFAEL DIAZ.

"Can you give me some information about Rafael Diaz who is singing at the Metropolitan Opera House this season?"
Rafael Diaz, who is referred to as Rafael Diaz by his managers just as often as by the former name, was born in San Antonio, Texas. He first went abroad to Germany to study piano, but after four years he was urged to take up singing, Etelka Gerster advising him "to look outside of Germany for someone who understood the tenor voice." After a year he went to Italy and became a pupil of Sabini.

It was late in 1911 when he came to this country, singing first with the Boston Opera Company. Later, under contract with Oscar Hammerstein, he went on a tour with Tetrassini. In 1917 he became a member of the Metropolitan Opera Company and has sung important roles in well known operas.

SCHOOL AT BOOTHBAY HARBOR, ME.

"Can you tell me when the Music School at Boothbay Harbor opens this summer and how long the course is to be?"
The Commonwealth School of Music opens at Boothbay Harbor, Me., July 5, and continues in session until August 28. There is to be a special session for teachers during the three weeks, from July 12 to July 31.

EMIL TIFERRO.

"Please give me the address of Emil Tiferro. What noted vocal teachers are located in Detroit, Mich?"
Emil Tiferro, 215 Woodward Ave., Detroit, Mich. Mr. Tiferro is a tenor and vocal teacher.

WILL VOICE BE AFFECTED?

"Can you tell me if having tonsils removed will ruin the voice? Also will having inflamed tonsils affect the voice?"
Inflamed tonsils affect the voice to the extent that no one should sing when afflicted with them unless willing to take the risk of injuring the voice. Having the tonsils removed is an operation that rarely, if ever, affects the voice, but it would be better to consult a competent specialist on the subject; if there is not one in your city, go to the nearest large city for advice.

New Mannes School Organ Dedicated

A violin and organ recital was given by David Mannes and David McK. Williams on Wednesday afternoon, May 5, in the concert hall of the David Mannes Music School, 157 East Seventy-fourth street, New York, which was attended by a large and fashionable audience.

The concert served likewise as a dedication of the beautiful two manual pipe organ recently presented to the institution by Gertrude Whittemore in memory of her mother, Julia Spencer Whittemore. Mr. McK. Williams opened the program with a group of three impressive organ numbers—"Canzona," Gabrieli; "Toccata per l'Elevazione," Frescobaldi and "Little Fugue" in G minor by Bach. This was followed by large maestoso and larghetto from Handel's D major sonata as well as adagio by Bach, delightfully played by Mr. Mannes with organ accompaniment. "Romance," by Saint-Saëns, for violin, piano and organ, proved to be an exceptionally effective number. In this, Mr. Mannes' warm and luscious tone again won admiration. Cesar Franck's "Panis Angelicus" for voice, violin, organ and piano, is an appealing work of much melodic beauty. The assisting artists in the rendition of this number were Mabel Corlew, soprano, and Mrs. David Mannes, pianist. Mr. Williams then gave a musicianly reading of choral and variations from Mendelssohn's sixth organ sonata, and as closing numbers, Mr. Mannes performed with impressive religious fervor Wagner's "Dreams" and the Good Friday Music from "Parsifal."

Lenora Sparkes to Be Busy Throughout June

Lenora Sparkes, the Metropolitan Opera soprano, will be unable to follow her usual custom of sailing for her home in England at the end of the opera season, on account of the many engagements which her manager, Daniel Mayer, has booked for her during the month of June. After singing at the May festivals in Syracuse, Ann Arbor and Columbia, S. C., she will give recitals in Montreal, Hamilton, Can.; Detroit, Milwaukee, Chicago, St. Louis, Pittsburgh and Philadelphia in June, and on July 3 she will give a joint recital with Phillip Gordon, pianist, at the Ocean Grove Auditorium, Ocean Grove, N. J.

Dicie Howell Sings for Criterion Club

Dicie Howell, soprano, and Eugene Lockhart, monologist, were the soloists at the last meeting of the season of the Criterion Club which was held in the ballroom of the Hotel Plaza, New York, on Friday afternoon, May 7. Miss Howell sang the aria, "La Tasse," by Godard, and a group of English songs. Mr. Lockhart's offerings consisted of "An Optimistic Ditty," "A Melodrama in One Dram," etc.

Boston's critics on Mayo Wadler in joint recital with Raisa and Rimini.

"The most satisfying feature of the concert was the violin playing of Mayo Wadler. His tone is varied and he played with abundant fire and fervor."

—Boston Transcript, April 19.

"The richness of tone and beauty of expression displayed by the young violinist met with such long-continued applause that he added encore after encore."

—Boston Herald, April 19.

"The clamor continued after Mayo Wadler's playing until he was obliged to give three encores."

—Boston Globe, April 19.



Mayo Wadler

The American Violinist

Met.: JULES DAIBER, Aeolian Hall, New York

He has just concluded a
trans-continental tour
fulfilling forty-one
engagements.

MUSICAL COURIER

Weekly Review of the World's Music

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Predictions and prognostications in music are as enduring as an opinion writ in water or a view traced in sand.

Amy Lowell will be glad to hear that in a new Broadway musical comedy they rhyme "sonata" with "hatter."

There always was some question of cutting the Wagner operas, but never so completely as they were cut here during the war.

Now fade the stuffy concert and opera halls of the musical winter, and loom large the sylvan retreats and urban glades of the leafy season. Don't forget to take along your Caruso records, so as to make the summer really enjoyable for your neighbors.

The S. S. President Wilson, which sailed Tuesday of this week for Italy, carried on its broad deck heavy artistic responsibilities, beginning with Diva Tetrassini (who is, however, coming back next season) and Divo Gatti-Casazza (ditto) and a goodly proportion of the Metropolitan personnel, from genial Press Representative William J. Guard, with Mrs. Guard, Mr. and Mrs. Otto Weil, Maestri Moranzoni and Papi, right down through the nimble tongued and toed representatives of chorus and ballet.

Seven months ago when it was announced that Delia M. Valeri was to teach this summer at the Chicago Musical College, the MUSICAL COURIER in an editorial predicted that her time would be entirely booked before the summer session opened. That prediction has come to pass. Two months in advance of the time that Mme. Valeri's actual teaching begins, the Chicago Musical College has made the announcement that her time is "entirely booked." Mme. Valeri will give ninety-six half hour lessons a week. She is to be heartily congratulated upon such public appreciation.

The Australian Musical News, publishing a picture of Mme. Alda, has the happy inspiration to condense the name of her august husband to "Signor Gacazza." That paper, by the way, is publishing a series of articles on "Pianoforte Music," by one Alfred Montague, who knows a great deal and is very sure of what he knows. For instance, Mr. Montague dashes off this epigram: "Schumann is the Henry James of music." Unfortunately Mr. Montague omits the diagram which should accompany this bald statement. He does say, however, that when he reads a book of Henry James, "to polish up my English a bit" (it needs it), he takes care to keep said book away from people, "because if they asked me what it's all about, I couldn't tell them. But I'm quite sure it's beauti-

ful English." After mature reflection, we are led to the conclusion that if this ridiculous piffle reflects upon the intelligence of anyone, it is neither that of Henry James nor of Robert Schumann.

It is nothing unusual for John McCormack—the artist—to draw an audience of great proportions, but it is seldom that any artist is tendered such a testimonial dinner as was given for the popular Irish tenor on the eve of his departure from America. On May 4, at the Waldorf-Astoria, John McCormack—the man—was honored by the presence of 1,200 persons representative of the federal, state and civic government, the church, and men prominent in the business, professional and social world. Upon this occasion he was recognized not alone as the artist who had been generous in his aid of war charities but as the man whose good fellowship is ever a leading point of his character. Incidentally, McCormack proved that his talent as a speech maker is equal to that as an artist, no mean distinction.

Attention must be called once more to the fact that composers who are submitting manuscripts for the \$5,000 oratorio prize offered by the National Federation of Music Clubs must have their manuscripts in the hands of Mrs. Ella May Smith of Columbus, Ohio, chairman of the American Music Section of the Federation, not later than July 1. The judges are expected to render and announce their decision by October, but the award will only be made at the next biennial convention to be held in the Tri-Cities in June, 1921, when the first performance of the work, "The Apocalypse," is to take place. The judges have a right not to award the prize in case they deem no manuscript worthy of it.

The New York Symphony Orchestra, Walter Damrosch, conductor, opened its European tour, which has decided significance as being the first tour ever made in Europe by an American orchestra, at the Paris Opera on Tuesday evening, May 4. Mr. Damrosch included in his program the Beethoven "Eroica," the overture to Berlioz's "Benvenuto Cellini," d'Indy's "Istar variations," and Ravel's "Daphnis et Chloe." A cable despatch to the society states that the orchestra was enthusiastically received. The French Minister of Fine Arts, as well as the American Ambassador and Consul-General were in the audience. Thirty-four concerts in five countries make up the entire tour.

Stephen Townsend, the Boston baritone and teacher, has developed as his specialty the training of choruses to participate in choral works with orchestra. His first venture in training the chorus for the Bach "St. Matthew Passion" performance in Boston, which just failed of being conducted by Muck, resulted so well that the Philadelphia Orchestra Chorus was drilled by him for the performances of the Rachmaninoff "Seasons" symphony, and it is now announced that he will provide a Bach chorus for works of the master to be done by the Society of Friends of Music next season. They seem to be better informed in Boston, in fact, about the doings of the Society of Friends than we are here in New York, for it is the Boston Transcript that informs us that the S. F. M. concerts are to leave the Ritz ballroom for a regular hall—presumably Carnegie—next season.

No, Friends Hale and Parker, of Boston, all your earnest paragraphs anent the close of the Boston Symphony Orchestra's season, inspired doubtlessly by local pride, cannot convince us that Pierre Monteux is a conductor equal to the fine traditions of the famous organization. Nor are we sure that he is an improvement over his predecessor, M. Rabaud, as you seem to think. It is a shame that Boston has had to yield the palm that it held for so many years, but such is the case, the inevitable result of the direction falling into the hands of gentlemen entirely worthy, serious and anxious to promote the orchestra's best interest, but quite ignorant of music. Mr. Monteux, out of a job in France owing to the war, was brought to this country by those behind the Diaghileff Russian Ballet to conduct its orchestra. His failure to make any impression at the Civic Orchestral Concerts three years ago, where he had a magnificent orchestra at his command, in a series specially arranged for him to conduct, at the expense of a man to whom the conductorship was really due, showed at once his standing as an orchestral conductor. It was the difficulties of transportation which gave him a chance to substitute for M. Rabaud last season, and it was his availability which brought him to Boston for the season just ending. But why, confronted with the present difficult situation and the necessity of having somebody with a strong hand

at the helm, the Boston directors chose him for three years more is a puzzle. The call is for somebody who can build up. We do not think Mr. Monteux is the man, but if time shows we are mistaken, it will afford us great pleasure to make the "amende honorable" on this same page.

THE METROPOLITAN

On the first page of this issue there appears the annual statement of Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, in regard to the coming season at that house. On the whole, it seems to promise a more interesting season next year than the one just ended. "Lohengrin" and "Tristan" will both be heartily welcome, even if one regrets that a third Wagner work was not taken on in place of Carl Weiss' "The Polish Jew" (to be done in English). This is an operatic version of the Erckmann-Chartrain story, which we know best in the form of the melodrama, "The Bells," one of Henry Irving's great successes. The Weiss opera had a certain success in Central Europe a few years ago. Mr. Gatti-Casazza took it because he wished to include some Slavic work new to this country in his repertory and was unable to get the material for one of the Rimsky-Korsakoff works which he desired to present. "Don Carlos" is a fine Verdi opera that would have been welcome sooner and "Louise" has been sighed for for several years past. "Andrea Chenier" and "Mefistofele," tried and true works, the former of which has never been given on the Metropolitan boards and the latter not for many years, will also be welcome.

The lone American item yet promised is a continuation in the repertory of Henry Hadley's "Cleopatra's Night." One regrets that Mr. Gatti-Casazza thought it best to go to Italy for a new ballet. The one selected, "Il Carillon Magico" by Pick-Mangiagalli has had considerable success there and is said to be a very modern work musically; but, without knowing a note of it, we venture to say it is not as good as John Alden Carpenter's "Birthday of the Infanta" or Henry F. Gilbert's "Dance in the Place Congo." If Mr. Gatti-Casazza could not find a new American opera to suit him, it seems that a ballet might have been provided; in fact, it would have been no great risk to commission either one of the above named composers—or one of several other well known Americans—to write one.

As for the artists, charming Lucrezia Bori will be heartily welcome and one trusts that she has entirely recovered from the misfortune which kept her off the stage several seasons. She will be here for the latter half of the season. It is a matter of congratulation that Mr. Gatti-Casazza has added eight new American artists to the already long list at the Metropolitan, at least four of whom presumably will be heard in principal roles. Of them only two, Miss Chase and Miss Miriam, are entire strangers to audiences of their fellow citizens; the others are all more or less known through their work. A remarkable point is that the principal coloratura roles will be sung by Americans throughout the season—Miss Garrison during the first half and Miss Chase, the second—whereas until now the coloratura has been exclusively an imported product ever since opera began. The new Italian tenor, Gigli will doubtlessly make his debut in "Mefistofele," an opera in which he is a specialist, and with him in the principal woman's roles are Mmes. Alda and Easton. The latter, whose value is coming to be recognized as it deserves, is to be the Elsa in "Lohengrin."

In the list of artists who have been re-engaged, one is glad to notice the name of Riccardo Martin. This fine American tenor certainly deserves another chance at the Metropolitan, his unfortunate experience there in his final appearance in "Boheme" being due to no fault of his own. Johannes Sembach, the German tenor, who, the statement is careful to emphasize, has taken out his first naturalization papers, is coming back to sing Lohengrin—in English. It must be said for Sembach that he bore himself with the utmost good taste and discretion throughout the trying period when circumstances compelled him to remain in the enemy's country. He is a gentleman and a good artist and will be welcome in such roles as he is to sing. Robert Leonhardt, a second baritone, is also to return after two seasons' absence, presumably to do the Herald in "Lohengrin." Otherwise the personnel remains much as it has been.

Edward Ziegler, who has been executive secretary for two years past, becomes assistant manager. His duties will doubtless be much the same as before and his excellent and unrelenting work has certainly deserved to be rewarded by the more definite title which has been given him.

VARIATIONS

By the Editor-in-Chief

The Shame of the Cities

When the foregoing title was used a few years ago by a well known magazine for a series of articles, the shame referred to was the political corruption that existed in most of the American communities. We recalled the caption and the writings when a prominent musician said to us the other day: "Isn't it a shame that all the larger cities in this country do not have municipal opera and municipal orchestras?"

All such issues usually come up in cyclic form, for within three days after the remark quoted in the preceding paragraph, a gentleman who shall be nameless, suggested that the Metropolitan Opera put out branch companies in the East, and the Chicago Opera do the same in the Middle and Far West; Arturo Papalardo comes along with his newly formed Municipal Opera Society; and Herman Devries publishes an eloquent appeal in the *Chicago American*, asking the Mayor of that city to aid popular opera there.

The first of the proposals sounds reasonable and might appeal to cities that have neither the ambition nor energy to found opera companies of their own. But would the scheme appeal to the Metropolitan and Chicago Operas? They are purely local organizations created originally to be playthings of fashion, to give a few individuals a chance to shine as executives, and a few others the opportunity to exhibit their musical taste under sumptuous and somewhat sensational conditions. Both opera companies disclaim any commercial object and insist that they labor in the service of art and of musical upliftment in America. Nevertheless, both companies have abandoned their road tours admittedly because the financial losses on such excursions were very large. Now the Metropolitan journeys only to Atlanta, Philadelphia, Brooklyn, and one or two other nearby cities, which give substantial guarantees. Chicago does the same kind of limited touring. The only opera company that covers the entire country every season is Fortune Gallo's San Carlo organization, which is just finishing its eighth annual nine months' series. The San Carlo is a perfect example of what a municipal opera company should be like.

The Papalardo Project

We are in receipt of the attached interesting letter:

DEAR SIR:

You are no doubt aware that interest in grand opera in the United States has been steadily growing until it now is really national, and is voicing itself in a popular desire for this form of art to be supported, at least partially, by municipal financial aid as in Europe, where every large city has its municipal opera. This movement has taken concrete form in the country in the establishment of the Municipal Opera Society, which will open its season in New York City, during the coming autumn, as an incorporated institution, and of which the writer has the honor to be the founder, president and musical director. This society will be most grateful if you will express your opinion of the ultimate feasibility of municipal opera, or at any rate, of its desirability.

It is not intended that any municipality shall actually produce opera, or take upon its shoulders, so to speak, the details, but merely that a city or town with sufficient love for music should extend, through the proper channels, such financial aid as it suitably can to those who carry on such an enterprise. In order that you may be informed in detail concerning the society's purpose, its aims are set forth as follows:

"The association of professional, social, financial, and other interests to produce and achieve the establishment of municipal grand opera in every large city of the union; to enable our people to enjoy for at least three months annually adequate operatic and orchestral performances supported partially by municipal aid when that becomes possible."

I believe that American national opera will become a reality with the development of this movement.

With the utmost appreciation of any consideration you may extend to this request for your opinion, I am,

Very respectfully yours,

ARTURO PAPALARDO.

We know Papalardo to be a thorough musician, a serious thinker along tonal lines, and a very earnest and sincere worker for the best in art. His plan and that of his associates therefore should be looked upon as a commendable desire to do something truly worth while for the practical upbuilding of an operatic industry in our too utilitarian land.

Of course we are not quite convinced personally that interest in grand opera in the United States has been steadily growing. We are quite sure, on the other hand, that interest in opera singers in the United States has been steadily growing. It has

grown, in fact, to a somewhat alarming extent. It has grown in such degree and direction that it has obscured in a measure the real operatic issue in this country and has helped to prevent the healthy consideration of the problems surrounding it. The daily press of America has been another harmful factor along the same lines, for it has helped to develop and perpetuate operatic sensationalism and the deeply iniquitous "star" system. (Deeply iniquitous only if opera is admitted to be a form of musical art and a well balanced ensemble its ideal form of expression. Of course if grand opera in its last analysis is discovered to be only a hybrid musical manifestation, there is nothing wrong about the "star" system, if it is desired by the public. They pay their money and they take their choice — of "stars.")

The Papalardo association will have an important question on its hands in regulating the "star" matter and separating interest in grand opera from interest in grand opera personalities. However, it will be interesting for the new association to consider such a question, and it will be more interesting for opera experts to see how they solve it.

If some cities, as Papalardo says, are showing a desire to finance municipal opera, such a desire emanates from only a very small minority of the populations. That is not a discouraging beginning, for in these days, very small minorities seem well able to impress their wishes upon the bulky and inert majorities. The chief difficulty in the way of municipal opera is the funding issue. The councils, boards of aldermen, or whatever the local legislative bodies may be, are the ones to vote the monies for municipal operatic enterprises. Could they be convinced of the practical value of opera? If not, could they be convinced of its educational value? There is no use to try to convince them of its purely ethical or cultural value. The average local legislator has not yet acquired the word "ethics" in his workable vocabulary. He is quick — under right conditions — to vote money for sewerage, or a new court house, or some improved steam heaters for the legislative chamber wherein he sits, but money for ethics, for music, for a municipal opera? Well, hardly, as yet. It will be part of the business of the Papalardists to educate those law givers and money voters into a proper appreciation of their ethical duties toward their communities.

Realizing the difficulty of obtaining such local appropriations for permanent local opera, the Municipal Opera Society does well to start its project in New York and endeavor to found the parent organization here with offers to smaller communities to supply the musical material and financial aid for local seasons of opera. The smaller community should be encouraged (on the Carnegie library plan) to do something for itself if the initial support comes from an outside source. How willing the smaller places might be to accept musical paternalism of that kind, it also is the affair of the M. O. S. to find out. Some American cities are suspicious of New York, especially if they think New York desires to make money out of them. The disinterested and Utopian objects of the M. O. S. must be kept very strongly before the rest of the country.

Regarding the "ultimate feasibility of municipal opera," optimistic feeling should prevail. It is reasonable to hope that out of all the sordid turmoil of the present days will spring a fairer and sweeter atmosphere, a more tender receptivity to culture of the mind, soul, and senses, and especially a deeper need and finer appreciation of all matters of music. That will be the great moment for orchestral and operatic improvement of all kinds here.

American national opera would be helped, most assuredly, by the establishment of municipal opera companies throughout America. Our composers are able to write operas, but "have no place for 'em."

Papalardo and his fellow mariners are setting forth over the trackless waters in a frail bark. They may feel safe in counting on the support of the *MUSICAL COURIER* to help them. We hope we shall not receive the S. O. S. signal. Meanwhile we wish them, with Mendelssohn, "Calm Seas and a Prosperous Voyage."

Devries' Cry in the Wilderness

Herman Devries is not only the Papalardo of Chicago, but also he is the papa of Rene Devries.

In addition he ranks as one of the leading vocal instructors of this country, and is the musical editor of the *Chicago American*. In former years he was a famous and brilliant member of the cast at the Metropolitan Opera House. As a result he knows what he is talking about when he discusses opera in America, for he is a citizen of the United States and has made his home in it ever since he first landed on these shores.

In the *Chicago American* (evening edition) of April 10, Mr. Devries publishes an open letter to William Hale Thompson, mayor of that city. It is a long letter, as space limitations go in the *MUSICAL COURIER*, but we feel it our duty to reprint it here verbatim:

Mayor William Hale Thompson,

Your Honor:

You will find no heartier sympathizers with your effort to stimulate local pride in Chicago than are included among the music loving population. I, for one, am deeply interested in all your plans to identify this city among the great centers of the civilized world. Chicago has possibilities so far reaching, so potential, that it seems to me but a question of skillful organization, perseverance and time, when this teeming metropolis will become a nucleus for all the culture, the social and economic influences west of New York.

The test of a city's growth is its cultural development. We, in Chicago, have reached the stage when we can begin to draw upon our own resources for our art expression. And one of these important forms of art expression, complex and vivid, is opera.

That the masses, so to speak, are not yet familiar with opera is, to my mind, entirely an economic matter. We cannot tell how we might like strawberries if we have not tasted them. And opera as it is presented today is quite beyond the reach of the millions which mean popularity.

You, as mayor of Chicago, can give opera to the people. You can even make it pay the municipal outlay. Will you consider this suggestion from an experienced man of the theater?

In my humble opinion Chicago would support what we call popular opera.

Form an all American—I should say, an all Chicago—company of artists. Recruit them from first class graduates of our best musical conservatories and studios. Have them selected by a corps of judges of unimpeachable impartiality. Engage an American conductor.

The recent successful initial concert of the Civic Music Students' Orchestra, an organization made up of earnest young artists preparing for public appearance, plays almost into your own hands, for here is the orchestra, ready to pour its fresh enthusiasm into a superb piece of civic endeavor.

Ask your city council to vote an appropriation for a four or five year trial of this seeming musical Utopia. Place the work of forming the whole venture into the hands of the city's philanthropist organizers such as have created the Civic Music Association. There work is unassailably altruistic—and successful.

Give operas that are easiest of assimilation at first, old favorites—"Faust," "Romeo," "Cavalleria," "Pagliacci," "Traviata," "Trovatore"—operas that mean opera to the masses. Charge admission ranging from twenty-five cents to one dollar. Have the scenery painted by "home talent"—have everything distinctly a product of Chicago brains.

Open the doors to every class. Put on opera four times a week. Other nights give orchestra concerts or mixed concerts at very low rates. The remarkable success of Mr. Stock's "pops" shows that there is an immense crowd eager for good music if they can afford to pay for it.

The founding of a municipally subventioned popular opera house in Chicago, your honor, will place your name in civic history as long as civic United States history endures.

The Chicago Opera House will be the first subventioned theater in America.

How much money will it take to start it, your honor?

What do you think about it?

What does Chicago think about it?

HERMAN DEVRIES.

One thing that rings out eloquently from the Devries plan is its Americanism. At the same time the patriotism of the writer does not becloud his sense of the practical. He offers suggestions that should be studied carefully by the Papalardo society. Of especial value is the advice to use local talent as much as possible and to give the best known operas. We do not think that the price of admission need be unusually moderate. There is enough money about and there will be, for some time to come. The theater goer or opera goer, no matter what class he represents, is attracted by the nature of the entertainment and not by its price. Let him know that excellent opera is to be had, and prove it to him. If he exists in sufficient numbers, he will fill the house.

Well, Mayor Thompson and Chicago, what do you think of the Devries proposition?

Were we the mayor of Chicago we should say, "You are right, Mr. Devries. We shall take your suggestion. And furthermore, will you do us the honor to become the artistic head of such an organization?"

Variationettes

America should stretch hands across the sea to England in sympathy on the question of home support of native composers. Not long ago an Elgar

concert was given in London. The Daily Telegraph (April 14), reports: "The audience was warmly enthusiastic but ought to have been far larger."

Bill Morrissey is manager of boxing shows at Grand Rapids, Mich. Recently a paper in that city published an editorial criticizing the local prevalence of boxing and the neglect of the other arts. "Who is the world's champion singer?" cried Bill defiantly. "I'll prove that I can give that kind of a show too for those that want it. I'll take a chance if they will." His challenge was accepted by the paper, and they told him that Tetrassini was one of the champion warblers. It cost the promoter \$4,500 to put on a recital for that artist, and although 3,000 patrons crowded to hear her, when the show was over Bill counted his profits and found he had made \$25. His only comment was: "Me for the boxing game for keeps."

The photograph on page 21 is that of Bela Bartok, the Hungarian composer, and Arthur Hartman, the American violinist. The snapshot was taken at the latter's Paris home just before August, 1914. A. H., in sending us the picture, comments characteristically: "I'm glad to see that Bartok is coming to the front. He's a very big musician, very daring, very modern, fully as ultra as Schönberg. In fact, he's a regular sunuvgun."

Mary had a Thomas cat;
It warbled like Caruso.
A neighbor swung a baseball bat—
Now Thomas doesn't do so.
—Milwaukee Sentinel.

Her sister also had a cat;
She called the creature Queenie.
The neighbors wouldn't stand for it—
It rivaled Tetrassini.
—Yonkers Statesman.

But soon another cat appeared—
This is no theme for jestin'—
The neighbors stoned it from the yard;
It sang like Emmy Destinn.

Rudolph Ganz deprecates the current commercialization of art, and says: "Formerly a local manager used to feel that he had to engage at least one artist each from Wolfsohn, Wagner, Haensel & Jones, Johnson, Charlton, etc. Now it has come to the point where the same manager seems to think himself compelled to take at least one artist each from Victor, Columbia, Pathé, Brunswick, Ampico, Duo-Art, etc. Those firms do so much advertising for the local manager that he cannot afford to ignore affiliation with them."

What does it all matter, as long as the artists deliver the art in the same quality as formerly? It is the artists themselves who take most advantage of the present commercial trend. Nearly all of them, through residence in the United States, have become highly sensitive to business reactions. It is apparent in their very thought as expressed in their conversation. Formerly artists used to talk about art. Now it is impossible to get them away from the subjects of how many dates they fill, what large fees they are paid, how good their records are, and how opulent the royalties they receive therefrom. The artists' new motto, put into excellent French, reads: "Get the mazuma, à bis ou à blanc."

What would you expect an organist to do on his vacation? It did not surprise us to read in The Diapason (May 1) that Emmett Robert Gaderer, the Chicago organist, has gone to California for rest and recreation, and "is doing neurological research on the cytology of the ventral ganglia of the spiny lobster."

And, by the way, a certain reformed organist having become an automobile dealer, and having no catalogue at hand when his first customer arrived, pounced despairingly upon an organ ad. in The Diapason and read:

"It has thirty-six pistons, including five combination foot, five thumb, one adjustable, two acting in keycheck, a balanced pedal to Swell, wing pressures such as pedal flue-work, $3\frac{1}{2}$ to 6 in.; Reeds, 8 and 15 in., Great Flue, $3\frac{1}{2}$ in., Swell Flue, $3\frac{1}{2}$ in. The drawstop jambs are at an angle of 45 deg., the stop handles being of solid ivory. The thumb pistons are of solid ivory, slightly concave, and the foot pistons of gun-metal. The wind is generated by a Discus blower coupled direct to a Bull motor. There are twenty-four couplers and—"

"Stop!" cried the naive and enthusiastic customer; "I'll buy that car."

LEONARD LIEBLING.

CONTRADICTORY PARIS

France, musically, is curiously contradictory. It is evident enough that she has produced no Beethovens, no Bachs, no Wagners—none, even, of the smaller great fry which has made Germany a music master of the world. This needs no proof. Just think a minute of familiar names and you will realize that this is true. Even in the field of opera France has done none of those great things that Germany and Italy have done. A few popular works come from France it is true, but there has yet been no Verdi, no Puccini. Charpentier, yes—Gounod, Bizet, each with one work—Debussy who wrote a "great" opera that is never played, one of those theoretically great works, like the symphonies of Bruckner, that few want to hear, but which is a stock raving block for the fanatic. The French virtuosi are neither great nor numerous, nor their singers. Hardly a name suggests itself to the mind as being one to conjure with.

And yet—and here is the contradiction—the French are tremendously fond of music. Paris supports a large number of organizations, gives a great many concerts, both of chamber music and orchestra, not to speak of the soloists, not all of whom gain even enough public support to pay their expenses. And—still a greater contradiction—French music, the French idiom, is exercising today perhaps greater influence than that of any other country. Wherever this idiom came from, whether from Debussy or, as some claim, indirectly through Debussy from Russia, or even, as others call it, Gallicized Wagnerism, it is recognized as French and is exercising a considerable influence on the music of the world.

Debussy, Ravel, Fauré, Charpentier, and a lot of lesser men or younger men, have said things that have been said by the composers of no other nation. Debussy is, of course, the most famous of all, and doubtless his work has had the greatest influence, but the "Sorcerer's Apprentice" of Paul Dukas has been played until the world is familiar with it, as has the "Undine" of Ravel; and a considerable literature of modern French songs has been introduced by popular vocal artists, many of them by composers otherwise unknown, but speaking clearly in the French idiom, which has nothing whatever to do with the modern German idiom or with the music of Russia, whatever may be claimed for it.

Of course France has been tremendously influenced by Wagner. The French people, like the rest of the world, love Wagner. In Paris, as in New York, when a Wagner program is advertised there is a run on the box office, and all the war prejudice cannot keep the people away or keep down their enthusiasm. But the direct influence of Wagner on the French composer, especially the composer of opera, is greatly and properly feared and disliked. Even Charpentier has been unkindly criticized because of his so-called Wagnerism, though none would see it but the French themselves, and only very few of them. Vincent d'Indy, Reyer, Alcega Magnard are the Wagnerians of French music, and perhaps, to some extent, Chabrier and Bruneau. But of the living French composers, except those just mentioned, there is not one who shows any direct Wagnerian influence. The influence of Wagner has become one of those facts in art that is now universal. There lives no composer today who can say that his work would be the same even if Wagner had never lived, and thus far the influence seems to go in France as in all the world besides.

But the French have struck out a way for themselves, a way that is by far more distinctive than either the modern German or the Russian, or even the Italian. For Strauss has not formed a school, unless it be in a purely technical sense. His contrapuntal conceptions, being entirely original, have been largely copied to small effect, especially by those who lack ideas—a sort of super-Kapellmeistermusik. But there is nothing in it quite distinctive enough and quite simple enough for the world and the amateur to catch hold of as there is in the modern French. And this modern French is what it is because of a variety of influences, none of them musical at all. Poetry, Hellenic classicism, the Romanticists of the nineteenth century, the fatigue of decadence, and all the rest of it—a very complex mass that it is difficult to analyze, impossible to catalogue.

We cannot imagine Debussy without Verlaine, nor Verlaine without Gauthier. We cannot imagine either of them without the architecture of Greece, or without Rabelais and de Musset, Rousseau and Lamartine. We cannot imagine these without the traditions of old France and its confused history,

especially the history of its literature, its opera and its salons, those famous salons where the great congregated and conversed—as we of today have forgotten how to converse—of art, poetry, politics, court scandal, philosophy, literature and the stage. It was an insular France in those days as it is today, and the gossip was small-town gossip. What they knew of philosophy and politics and art outside of their own small circle was little enough even in those days, and still less now.

And yet Paris supports four opera houses and four symphony orchestras. Are they great operas and orchestras? Perhaps not. It depends, somewhat, upon the point of view. Speaking of opera the question is whether or not great voices make great opera. It is a point that has been taken up before and need not be further enlarged upon. And as for the orchestras, one may quite naturally ask: Is it possible to have a great orchestra without a great conductor? And where are the really great conductors in Paris? Messager, the conductor of the Conservatoire Orchestra, we have heard all over America, and most of our readers can judge for themselves. He is a composer of very light operas—"Monsieur Beaucaire," for instance—and would we expect a man of this mentality to be a great conductor of serious music? Yet it is due to his efforts that Wagner and Strauss have been given in Paris both in concert and opera. He has conducted the Wagner cycles at the opera and performances of "Salome."

The Colonne Orchestra is conducted by Gabriel Pierné, composer of no great merit. He is a good conductor but not a great one. It is hard to imagine him as "guest" conductor in New York, or in competition with Nickisch or Richard Strauss. Still, his orchestra is a good one—and I am not offering a solution to the primary question: must a great orchestra have a great conductor? The other orchestras, the Lamoureux, conducted by Chevillard, and the Pasdeloup Orchestra by Rhéné-Baton, the last named an orchestra recently organized, are no more notable for the conductors than those already named.

Yet, with all this, one must give these conductors credit for obtaining fine results with the works of the classic masters, especially of Beethoven. They play Beethoven as it is probable that Beethoven would have had it played—not that he was any too particular, for, according to all accounts, many of his symphonies were played without rehearsal and even his violin concerto and his piano concertos, and probably most of his other works, were done in the same hit-or-miss fashion. Still, the French veneration for the classics is certainly effective in works of a century or two ago. And in the modern French school these orchestras are perfect, especially so because of the exquisite tone of the woodwind. Brahms, too, is played exceedingly well here. But, for the other big works of the moderns, they seem always to lack force sufficient to give them their due, either rhythmically or dynamically.

This question of French greatness is one that crops up every once in awhile, either in conversation or in the writings of the critics. The Figaro, for instance, in a short notice of Busoni's appearances here, asks: "Are there not some in France who measure up to him?" and in the next paragraph mentions Edouard Risler. Whether the juxtaposition is accidental or intentional one cannot tell. At all events, it would be fruitless to enter into a comparison of Busoni and Risler. But it is only fair to say that, in general, there are few French artists who are physically as powerful as Busoni. Perhaps this has nothing to do with it, and then again perhaps it has. Physical force and the magnetism that goes with it imposes itself upon us in most walks of life, why not in art? Liszt was strong, Paderewski is strong, Kreisler is strong, and so are many others. You have confidence in them because of the fact that they seem to radiate strength. This is not put forth as a theory, still less as a proved fact, but only as a suggestion to explain the power of Busoni. The moment he comes on the stage one feels that he is a big man, big every way, though not, perhaps, deeply musical, certainly not deeply aesthetic. Whatever his ideas are, he imposes them upon you for the moment, like the orator who holds you spellbound, although you wonder why when you read his speech in cold print and have a chance to realize the emptiness of it all, safe from the influence of the man's personality. This, too, accounts for the Parisian orchestral conductors. They have, none of them, that big personal magnetism that holds and moves the audience as it does the members of the orchestra with every movement of the baton. But are they any the less artists for that.

F. P.

PARIS, April 3, 1920.

SOUTH AGAIN ENTHUSES OVER METROPOLITAN STARS

Thousands of Music Lovers Flock Into Georgia's Capital to Hear Celebrated Singers in Repertory of Seven Operas—Caruso, Matzenauer, Farrar, Martinelli, Barrientos, Ponselle, Easton, Etc., Share in Tremendous Ovation

Atlanta, Ga., May 1, 1920.—Atlanta, metropolis of the new South, treasure house of the best traditions of the old Southland, a city vivid with modern activity yet redolent of the romance of yester-year, has just closed the tenth season of grand opera, the most brilliant of all her bright seasons of music and gaiety.

In every detail Atlanta's opera week has been a success. From the arrival of the first visitor to the fall of the last curtain the great musical and social pageant has passed with bewildering beauty under the blue of the southern skies, on a stage embowered with fragrant wild azaleas, starry dogwood, delicately tinted crab-apple blossoms and the rare "sweet-shrub" of the South. The main scenes took place in the auditorium before huge audiences made up of music lovers and social leaders from all sections of the United States, while the subordinate ones were the lounge, cafe, or terrace of every prominent hotel or club, and the dining-rooms and gardens of many hospitable homes.

In the auditorium were presented seven operas from the Metropolitan repertory, which gave Atlantans the pleasure of refreshing their memories on old favorites, as well as greeting their best loved singers in new roles.

"SAMSON ET DALILA."

The series of performances was opened with a presentation, rich in scenic and dramatic effects, of "Samson et Dalila" with Matzenauer and Caruso in the name parts. The first night was a triumph many-fold. It was a triumph for Matzenauer, for Caruso, and also for the Metropolitan Opera Company. To many in the capacity audience, who have been for years habitués of opera in New York, the scenes on Monday evening left nothing to be desired. The dancing of the ballet seemed to literally enchant the audience. Matzenauer's rendering of "My Heart at Thy Sweet Voice" brought thunderous applause. Caruso in his few opportunities to sing was as always just Caruso. Amato received a warm greeting and Jose Mardones renewed the favorable impression he made here a year ago. Albert Wolff made his Atlanta debut as conductor and added much to the occasion with his satisfactory reading of the score.

"ZAZA."

A distinguished Farrar triumph was "Zaza" on Tuesday afternoon. Farrar holds a special place in the affections of the southern people. A place left empty by her absence for five years, an absence ended in an ovation such as is accorded but seldom to famous personalities. Throughout the performance she held the captivated audience within the spell of her charm. The other principals in the cast came in for a share of applause. Martinelli sang as last year in a style befitting one of the greatest tenors of the day. Kathleen Howard in the role of Anaide displayed some character acting of excellent type. Amato, always a favorite here, as Cascart fulfilled all expectations for excellent work. Moranzoni conducted.

"LUCIA DI LAMMERMOOR."

The second of the evening performances, "Lucia di Lammermoor," was given a warm welcome, Wednesday, when Maria Barrientos made her first appearance of the week. Orville Harold, De Luca, Minnie Egner, Angeline Bada,

Jose Mardones and Pietro Audisio were warmly greeted by their old and new admirers. Interest quickened as the opera progressed and the singers graciously set aside their precedent of no encores when the huge audience vociferously proclaimed its delight in the Sextette and the Mad Scene.

"LA JUIVE."

Atlantans have waited with pleasurable expectancy ever since the announcement was given out that Rosa Ponselle would appear as Rachel in "La Juive." And this waiting was generously rewarded on Thursday afternoon when the brilliant young prima donna more than surpassed her spectacular triumph of last season. "La Juive" also presented Caruso to Atlanta in one of his greatest roles and he as usual left nothing to be wished for.

"MADAME BUTTERFLY."

There was not an opera-goer in Atlanta who had not looked forward with vivid expectancy to hearing and seeing Geraldine Farrar in her charming Butterfly. Every seat in the auditorium was sold out for this performance long before the opening of the season. As one visitor said, "It is worth a long trip to Atlanta just to hear Farrar sing 'One Fine Day.'" This was Farrar's last appearance for the season.

"IL TROVATORE."

The final matinee on Saturday afternoon provided an opportunity to hear Florence Easton as Leonora in "Il Trovatore." She was ably supported by a group of artists who share her place in the esteem of local music circles. Gennaro Papi conducted.

"L'ELISIR D'AMORE."

The week of dramatic song came to a brilliant close with Caruso in "L'Elisir d'Amore," a favorite vehicle, and the golden throated tenor never fails to get an ovation from his Atlanta audiences.

Opera audiences here are always interesting, but during the 1920 season they seemed more interesting than usual, with the many distinguished visitors joined with local enthusiastic lovers of the best in art and music. Undoubtedly this has been one of the greatest programs presented here by the Metropolitan company.

E. W. H.

Muzio to Make Concert Tour Before Opera

Claudia Muzio, the Metropolitan soprano, who made a hurried trip to Paris to sing in a special performance of "Aida" on May 3 before sailing for South America where she will sing throughout the summer, will devote the first part of next season to concerts and recitals, before returning to the Metropolitan Opera House on January 15. She has already been booked for recitals in Buffalo and Detroit in January, and in Cleveland she will give a joint recital with Paul Costello, tenor.

Tirindelli Returns

Pier Tirindelli, after a visit of ten days to Cincinnati and Buffalo, has returned to New York.

I SEE THAT

Galli-Curci has filed suit against Manager Charles L. Wagner, claiming \$125,000 due her in a business dispute.

Marie Tiffany is being sued for divorce.

On account of Paris railroad tieup Mary Garden spends \$6,000 to move her 5,000 tons of baggage out of Paris.

Hortense Schneider, the original Helene in Offenbach's "La Belle Helene," died at the age of eighty-two.

The Symphony Society of New York was enthusiastically received at its first concert in Paris.

A new motion picture has been filmed based upon Dvorak's "Humoresque."

Kubelik wrote three new violin concertos during the war. A fine performance of "Aida" was one of the features of the Oberlin Festival.

During the week of May 17 the Eastern Music Supervisors' Conference will be held in New York.

J. Delma-Heide is again teaching in Paris.

The National Symphony competition for new American symphonic music failed to produce any works worthy to be presented at the concerts of the orchestra.

Mr. and Mrs. Sasha Votichenko sailed for Europe on the steamer "La France" on May 12.

Howard D. McKinney believes that writing an artistic song is as great an art as writing a symphony.

Giulio Gatti-Casazza and Press Representative William J. Guard sailed for Italy last Saturday.

Anna Case makes her debut in Queen's Hall, London, May 20.

Maurice La Farge has removed his New York studios to 31 West Ninth street.

Reed Miller has returned from a Southern tour.

Weldon E. Young is engaged to marry Margaret Brant.

Mme. Soder-Hueck will again conduct a summer course for teachers, artists and students.

The Philadelphia Ledger of April 23 made the statement that Robert Quait proved himself one of the best oratorio singers ever heard in that city.

Harold Land has been engaged for the Maine Festival.

Twelve hundred attended the farewell dinner given John McCormack prior to his departure on a trip around the world.

Fay Foster has been made an honorary member of the 22nd Regiment, U. S. A.

Hans Kronold's annual concert in New York will be given May 17.

Melchior Mauro-Cottone inaugurated a new organ at Roslyn, L. I.

Prize scholarships are offered by Coemedia, a Paris daily, for tenors of France and allied nations.

May Peterson sang eight encores at her recent recital in Duluth, Minn.

According to reports, Heifetz's recent London recital was one of the most memorable first appearances ever made by any artist in that country.

Alice Parker gave a reception for Charles Cadman within twenty-four hours after his arrival in New York.

Mme. Ziegler will teach throughout the summer in both New York and Asbury Park.

Warren Gehrken gave his last organ recital May 5.

Never in the history of the Bethlehem Bach Festivals has the demand for seats exceeded this year.

Cecil Fanning is an even greater success in London than he was before the war.

The Goldman Concert Band will give free concerts in New York from Monday to Friday each week this summer.

The Salvation Army's "Home Service Appeal" for funds extends from May 10 to May 20.

Lenora Sparkes will fill eight dates in June.

Emma Roberts was the guest of honor of the Rotary Club at a luncheon given during the Macon Festival.

Benno Moiseiwitsch, Russian pianist, duplicated his New York success in Honolulu.

Hans Letz is rapidly recovering from an operation for appendicitis.

Paul Costello will sing with the Russian Symphony Orchestra at Columbia, S. C.

Louis Godowsky is the name of a violinist whose playing is creating a favorable impression in London.

"Lohengrin" and "Tristan and Isolde" will be sung in English at the Metropolitan next season.

Mme. Valeri will give ninety-six half-hour lessons a week at the Chicago Musical College this summer.

Lenora Sparkes and Phillip Gordon will give a joint recital at the Ocean Grove Auditorium on July 3.

Emil J. Polak's "The Eagle" won high praise in Washington when Marcella Craft sang it at her recital.

Mme. Tetrassini has cancelled the balance of her concert tour for this season.

Idelle Patterson now is under the management of Haensel & Jones.

Frederic Hoffman's New York recital has been postponed from May 31 to Friday evening, June 11.

Monteux, conductor of the Boston Orchestra, will not go to France next season but will remain in America.

Community singing will be featured Wednesday evenings at the free band concerts at Columbia University.

John O'Sullivan has sung four times in Symphony Hall, Boston, within a year.

Dr. G. De Koss has opened a new concert bureau in Amsterdam.

Olga Carrara will sing dramatic soprano roles with the Chicago Opera Association during 1920-21.

The New York Symphony Orchestra has been engaged for a series of concerts at Chautauqua this summer.

G. N.



HARD WORK (?) AT ATLANTA.

(Left) An opera seat a hole was the bet, and Earle Lewis, chief of the Metropolitan box office, wonders where he is going to find them all when Alexa Stirling, twice American woman golf champion, comes North next winter to claim what she won. Earl is generally more cautious about betting than he was down at the Eastlake Country Club; however, if he forgot himself for the nonce, there is a perfectly good excuse sitting right beside him in the picture. (Right) Scotti initiating Caruso into the mysteries of "three card monte." Will Enrico pick the right one? Not if we know Antonio.

Martinelli (left) sings well and he's a two handed eater, too. To see the slim and elegant figure of Conductor Bamboschek (right), one would never suspect him of being a sturdy trencherman; but this genuine Southern barbecue is the answer.

FITCHBURG PUBLIC SCHOOLS HOLD MUSIC MEMORY CONTEST

Charles B. Smith Donates Prizes—Subject Considered an Important Part of School Curriculum—Church Singers for New Season Engaged—Notes

Fitchburg, Mass., April 21, 1920.—The future of music in Fitchburg seems assured through the attention that is given to musical education in the public schools, and through the many special events and plans that are promoted and fostered by the musical patrons of the city for the purpose of stimulating the appreciation and love of music on the part of the children and young people of the city. Not only do the pupils of all the public schools receive musical instruction from excellent instructors, music being deemed a more important part of the school curriculum than in most cities, but there are many other things which cause pupils of all the schools to think much about music outside of regular school hours, which encourage them to study and understand, and which lead to a general appreciation of the best in music. Among these there are many special concerts each season that are arranged exclusively for the benefit of children of the graded schools, or for the students of the high school and the Fitchburg State Normal School.

Charles B. Smith, a local manufacturer who was at one time one of the leading organists of the city and has always been a lover and generous patron of music, recently donated cash prizes for the winners of a music memory test which was conducted at Fitchburg City Hall on the afternoon of Saturday, April 10. There were 250 children participating from all the graded schools of the city, the program being in charge of Amy L. Connor.

Various compositions were played and sung by local artists who kindly assisted in the program. These were Mrs. Richard B. Lyon, soprano; Gustave Ellstrom, cellist; Gladys Wheeler, cornetist; Mrs. Walter F. Sawyer, pianist, and the Hosmer School Orchestra. The judges were all well known local musicians—Mrs. Ernest H. Page, Lucy M. Potter, Mabel E. Sheddon, Herbert C. Peabody and Joseph H. Williams. The winners were Marian Henderson, Gertrude Kangas, Wilho Kahranta, Francis Guricho, Claire Renaud, Arno Laine, Joseph Viggiano and Martha Pela.

CHURCH SINGERS FOR NEW SEASON.

All Protestant Church music committees of this city have completed the personnel of the choirs for the coming music year, the various changes becoming effective during the present month. The Calvinistic Congregational and the First Baptist churches again enjoy the distinction of being the only churches to retain their former quartet choirs intact, the group of well known singers at the Calvinistic Church having an enviable reputation in the concert field, as well as being known as one of the best church quartets in central Massachusetts. The personnel includes Louisette A. B. Terrill, of Boston, soprano; Flor-

ence M. Hersom, contralto; Dr. Ernest H. Page, tenor and director; Fred W. Bancroft, of Gardner, baritone, and Ralph L. Phelps, organist. At the Rollstone Congregational Church there are three changes, Arthur M. Ferson, tenor, and O. Lester Stockwell, bass, with Marion Shattuck Crafts, organist, being the newcomers. Hazel B. Lord, soprano and director, with Mrs. Lewis Fish, contralto, have been re-engaged. The musicians at the First Baptist Church, all of whom have been re-engaged, are Marion Hardy, soprano; Mrs. Ernest T. Daniels, contralto; Archie McNair, tenor, and William Vandell, bass, with Mrs. William H. Bennett as organist and director. The new quartet of soloists at the First Methodist Church will include Vera Heath, soprano; Mrs. Clayton G. Cleverly, contralto; John H. Fletcher, tenor, and J. J. Dempsey, bass, with Lucy M. Potter to continue as organist and director. Edith Johnquest Morrison and Fred L. Wallace are new members of the quartet at the First Parish (Unitarian) Church. Lucille Brown, of Keene, N. H., soprano, and Thomas H. Ryan, of Worcester, tenor, with Mabel E. Sheddon, organist and director, have all been re-engaged. The plan of having two solo voices instead of a quartet, tried out a year ago at the First Universalist Church, will be continued, the soloists being Edith Congram Dole, soprano, and Ralph Westgate, baritone, with John A. Arnold serving as organist. The vested choir at Christ Episcopal Church will be continued, with solo voices. Among the soloists are two who are new to the choir this year, Herman S. Cushing, baritone, and Henry J. Clancy, tenor, the latter singing at only the evening services. Herbert C. Peabody is organist and chorister. Chorus choirs will be continued at the West Fitchburg Methodist Church, with Mrs. George Newcomb as director and Pearl Farnsworth as organist at the Highland Baptist Church with Elizabeth A. Towle as soprano-soloist and director, and Mrs. Carl R. Whitney as organist, and at the Beth Eden Baptist Church, with John Weymouth as director, and Ruby Leonard and H. E. Parkhurst, Jr., as organist. The organists and directors of music at the Fitchburg Catholic churches are Mary G. Cary, at St. Bernard's Church; Annie G. Moriarty, at Sacred Heart Church; Mrs. A. E. Pepin, at Immaculate Conception Church, and Mary Carpinelli, at St. Anthony's Church.

NOTES.

Fitchburg music lovers, with many from adjoining towns, enjoyed a delightful concert at City Hall on Sunday afternoon, April 11, when the Boston Symphony Ensemble, Augusto Vaninni, conductor, appeared under the auspices of Fitchburg Post of the American Legion. The ensemble includes twelve players of the Boston Symphony Orchestra, with Julius Theodorowicz as concertmaster. The program was one that displayed excellent judgment in the selection of music.

The Glee Club of the Girls Friendly Society of Christ Episcopal Church is enjoying the usual successful season and is under the direction this year of Mrs. H. V. Lewis. One of the events for which the club is preparing at the present time is an operetta which will be given an outdoor

presentation in the near future at "The Knoll," the residence of Mrs. Alvah Crocker, on Prospect street.

The Unitarian Church at Leominster offered another of its delightful Sunday evening vespers, April 3. The program was presented by Henry Austin, organist, and Bernice Batson, contralto, both of Boston, and by Chester W. Gaylord, saxophone, Worcester.

The new choir at the Pilgrim Congregational Church, Leominster, which commenced the new church music year on Easter Sunday, includes Mrs. Leroy Tucker, of Fitchburg, contralto and director; Mrs. Clayton W. Ingerson, of Worcester, soprano; Malcolm W. Midgeley, of Worcester, tenor, and John H. Longden, of Fitchburg, bass. Ada Cogswell Wilcox, also of Fitchburg, continues as organist.

Hattie E. Brown, of Leominster, began on April 4 her twenty-sixth year as organist at the Leominster Unitarian Church. The members of the new choir at that church are Elinor Bergstrom, of Worcester, soprano; Mrs. Fred A. Young, of Leominster, contralto; Henry J. Clancy, of Fitchburg, tenor and Clifton H. Wood, of Leominster, baritone and director. C. C. M.

Crimi to Make Concert Tour

The Universal Concert Bureau, Inc., of this city, has announced that Giulio Crimi, tenor of the Metropolitan Opera Company, will appear next season under its exclusive management. On Tuesday, May 11, Mr. Crimi sailed for Italy where he will pass the summer months resting and preparing his concert programs and new roles for next season. Part of this time, however, will be spent on a hunting trip. His last New York appearance prior to his sailing was at the Metropolitan Opera House on Saturday evening, May 8, when he appeared at a benefit concert for the Post Graduate Hospital.

During October, November and December, previous to his reappearance at the Metropolitan Opera House in January, Mr. Crimi will fill a limited number of concert dates which the Universal Concert Bureau, Inc., is booking for him. It will mark his first American tour and judging from the success with which he has met here this season in the concert engagements he has filled in and near New York, the tenor should prove equally as valuable an attraction to concert audiences as he is a favorite with opera-goers. His style of singing as well as his very agreeable stage presence makes him doubly suited to the work. Mr. Crimi has made a special study of concert programs and he will conclude modern French and Russian, old and Neapolitan Italian and English songs on his programs for the coming tour. The Universal Concert Bureau has also announced that Mr. Crimi will be available for Spring concerts and festivals of the new season.

Blitz Engaged Sue Harvard

Sue Harvard, who appeared in San Antonio, Tex., on April 15, was engaged by Julien Paul Blitz, the cellist and conductor of the San Antonio Symphony Orchestra, to appear there in recital. An erroneous report had it that the Mozart Society engaged Miss Harvard.



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Music and the Public

Especially Written for the Musical Courier

by JOSEF HOFMANN

THE reluctance which many people feel about attending good concerts is usually based upon the belief that the appreciation of music of the better class is impossible without a technical knowledge of it. They seem to think that, in order to "understand" music, they have to study the doctrines of harmony and counterpoint, as well as the innumerable details of form, orchestration and so forth. For the sake of music I am glad to say that this belief does not conform to the reality. It is with music as it is with religion, with literature, the graphic arts or any other form of spiritual concern. One can be deeply religious without studying theology. The understanding of good books requires no more than a general intelligence and a familiarity with the language in which they are written. Pictures, statuary and architecture can be enjoyed without any knowledge other than that which the eye acquires by viewing them frequently and attentively. Just so with music where a frequent and attentive listening, the comparing of various compositions and their performances with one another, never fails to impart to the ear (and to the mind) a training quite sufficient for an appreciation of the best kind of music. Its merely sensuous side, addressed to the ear alone, usually yields after a few auditions to an emotional and gradually also to an intellectual appeal. My observations on this score have been too numerous and too unvarying in corroborating the foregoing statement to admit of any doubt about it in my mind.

It is, therefore, not so much a technical knowledge of composition, execution and orchestration that music demands for its appreciation as a susceptibility to certain matters of a more delicate and aesthetic nature, such as tone qualities, the proportion of the parts of a piece to its totality, dynamic undulations, rhythmic values, appropriateness of tempo and kindred matters.

These matters do not necessarily require technical study; a fair degree of sentience for them is given to many people by nature, and where this perceptiveness lies dormant it is readily awakened by frequent contact with music. In either case this faculty goes far to increase the lay public's enjoyment and to mature its artistic judgment; much farther at any rate than technical knowledge can do without this. There are certain distinctions and differentiations which depend almost entirely upon this faculty, distinctions as, for instance, those between an artist, a mere virtuoso and a dilettante.

There is a class of performers (players, singers and conductors) who, in preparing their repertory for public presentation, work out every detail to such a degree of precision as to preclude—on the stage—the admixture of

any momentary chance inspirations. Such interpreters, called "virtuosos," perform the same pieces always as nearly alike as a human organism can do it. They render their pieces, probably, always well, but also somewhat coldly and in a cut-and-dried fashion.

Other performers give heed to such chance inspirations as the moment may suggest. When studying a new work, they defer the details until the fundamental thought, its general emotional plan and its formal outline stand clearly before their mental vision, and then they work out the details, but so as to leave room for the promptings of the moment. This method conduces to much higher artistic results, because it gives to the performance both warmth and freedom. The reason for this lies in the circumstance that these momentary impulses are uttered in statu nascendi; they are free, spontaneous and—if you will—personal. Rubinstein did not play the same piece always alike; neither did any of the truly great artists.

When a performer fails, however, to prepare such a general plan, when satisfied with the merely mechanical mastering of a composition, he trusts for the rest altogether to momentary whims; when, in other words, he confounds an erratic manner of interpretation with "personality," he must be classed as a dilettante. His performance will dissatisfy not only the connoisseur but also any lay auditor who has heard much good music. The latter may be unable to account for his dissatisfaction, but he will feel it. He may not realize that the performance was not consistent with itself or that it lacked proportion, euphony or rhythmical precision, but these defects will be felt—I may say "sensed" by him. A little experience will teach him to make even such fine distinctions as between an artist and a dilettante. It may be added here that it is not the matter of remuneration, but the mental and ethical attitude toward art, which differentiates the artist from the dilettante and the virtuoso.

To sum up, let me repeat that an insufficiency or even a total want of musical doctrinal knowledge ought not to deter anyone from listening to the best kind of music. For the key that unlocks the gates to its magic sources of pleasure and profit is not obtained by a specific "learning" but by cultivating one's musical susceptibility. This cultivation is freely imparted by those sources themselves, and it bears the rich fruits of keen delights and of strongly stimulating influences upon the soul and the imaginative faculties.

Were this fact but more generally appreciated, there would be few people willing deliberately to forego such generous returns as music makes to those who meet it in a friendly and responsive frame of mind.

Margaret Romaine Deserving of Success

We hear, these days, quite a bit of talk about the turning wheel of fate for the American musical artist. It is encouraging talk, even if it is to some extent a bit optimistic, not that the American singers and instrumentalists are not receiving to a greater extent that formerly their legitimate due. That day unquestionably is here, and here to stay, but it is perhaps unwise too greatly to overestimate the changed condition in any artistic effort even though it be of an advantageous nature to many thereby concerned.

Glancing over a list of American musicians' names the other day the writer was impressed with the number who had gone far in their professions; who had gone far, who were going still farther, and at the same time exerting a most beneficial effect upon the cause in general. Here and there stood out a name which seemed to be of noteworthy significance—some young man or woman whose endeavors established a precedent which would make things easier, possibly, for other Americans who should subsequently essay that very thing. One of those names was Margaret Romaine.

Ten years ago no one knew much, if anything, about this lyric soprano. That isn't surprising, either, when one comes to think about it, for Miss Romaine had hardly thought of her studies then. But to mention ten years, and consider it briefly as a period of time, gives one something to go by—a sort of compass. By recalling what was going on musically a decade ago one gets some point of comparison for the rise of Miss Romaine to a place of distinction in her chosen field.

For what Miss Romaine has done others—Americans—may do. She was endowed with an excellent voice, a musical disposition, a personality. Yet she feels that her appreciation of the need for hard study was the factor

that helped most. Miss Romaine is doubtless right, although she might also have added to that (had modesty not forbidden it) the quality of intelligence. There have not been many American singers with a keener intelligence than Margaret Romaine's. The Metropolitan Opera House attaches will vouch for that.

When she made her debut as Musetta in "La Bohème," Miss Romaine put that character back upon some sort of artistic plane. It had not, according to the critics, been adequately done in several seasons. Apparently Miss Romaine's interpretation of the role, vocally and dramatically, met with the approval of these martinetts; they had many very complimentary things to say about the talented singer.

To a large extent this was due to the preparation Miss Romaine gave herself, a preparation which many American singers are now utilizing with productive results. Learning her various lessons until they were fully mastered were things Miss Romaine did. She became, first of all, a musician, and then a singer who conquered vocal technique sufficiently to have it automatically perfect. Thereafter came the experience—most of it European—which fitted the artist for the most exacting stage in the world.

Now the people of the United States will hear, as Miss Romaine appears in different communities in concert, an artist who is a representative American, and whose successive steps toward the goal of recognition are those other successful American singers are taking.

"We Americans are gradually overcoming the former skepticism of American audiences," she said. "We are now being recognized as artists and our nationality put out of the question entirely. The swinging of the tide of public opinion has been a big thing, and we should be grateful. Also, every American singer should bear this in mind, and in coming before an audience endeavor to perform in a manner to command its respect."

Mme. Callaway-John Sings at Pageant

On Friday evening, April 30, Mme. Callaway-John, the soprano who made her New York debut at Aeolian Hall recently, sang with much success at the pageant for Kits Day, held at the Lexington Opera House. Mrs. A. T. Harris wrote and produced the pageant. Mme. John's first number was the gavotte from Massenet's "Manon," which served most admirably to display the volume and excellent quality of her voice. She also sang "O Turn Thee," from Gounod's "Gallia," accompanied by a large chorus. All in all, the singer received a most encouraging reception and one which she merited.

Delma-Heide Resumes Teaching

J. Delma-Heide, the well known Paris voice teacher, for many years correspondent of the MUSICAL COURIER in that city, returned there a short time ago after a three months' rest on the Riviera, as the result of nerves shattered by a long period of war work, and has resumed his teaching. On April 6 he gave the first of a series of studio musicales, singing songs by Mozart, Beethoven, Faure, Debussy and a group by the American composer, Adolph M. Foerster.

DAI BUELL

"Already [risen to the front rank of women pianists."—New York Morning Telegraph.



"Dai Buell, whose annual piano recital is always one of the interesting events of the season, entertained a good-sized audience at Jordan Hall, offering as usual an unconventional program, and displaying the technical and temperamental qualities that make her performances so admirable."—Boston Sunday Advertiser.

"Her remarkable technical facility is to her merely a prerequisite for sympathetic interpretation."—Boston Daily Globe.

"The other MacDowell numbers are slighter but, like most of his music, they do not miss their point, and in such pieces Miss Buell is always in the vein. The final number was his arrangement—or editing—of a perpetual motion by the French pianist, Alkan. There is not much music in the piece, but the miraculous speed with which it was played made it effective."—Boston Evening Transcript.

AND OF OTHER PROGRAMS

"The music of Beethoven gave Miss Buell full opportunity to show her facility, her tonal charm, her taste, and a certain feminine elegance. For, Heaven be praised, Miss Buell, although she has strength enough, as shown in the Schumann number, plays like a woman; she does not attempt to masquerade as a Boanerges of the keyboard."—Philip Hale in Boston Sunday Herald.

"Miss Buell swept vigorously and roundly through those cloudy measures of rhetoric (Schumann's 'Introduction and Allegro Appassionata' with organ second), but she was a much more interesting and individual pianist when her light touch, limpid tone and plastic rhythms graced Beethoven or Weber or Schubert, or when, as brightly and luminously as he, she wove Bach's poetized patterns. With these light pieces and this light elegance she sits in a niche of her own among the young pianists of the hour."—Boston Evening Transcript.

"Although it was one of the recitals which leave a pleasant recollection. An earnest student, of fine stage presence, a well contrasted program of the right length, and the unhackneyed character of the chief numbers, all contributed to the good results."—Louis C. Elson in Boston Sunday American.

"The program elicited from her a steady current of virtuosity. She studies and understands pedaling and acoustics, she is quick to the instant, she is deft mistress of the softer touch, she manages phrase, accent and rhythm with taste and reserve."—Boston Evening Transcript.

"Dai Buell is a young pianist who has given recitals of the usual sort in Aeolian Hall for a number of years. This year she has been fired with a noble ambition to do something not of the usual sort, and to make her concert something of greater significance, and in some respects of more artistic value than the usual piano recital, and in her performance she displayed a zeal and a seriousness equal to her noble enthusiasm."—Richard Aldrich in New York Times.

"In all of these things which call for the highest skill, technical and interpretative, Miss Buell played with fluency, good touch, careful shading and a full appreciation of the Bach style."—Henry T. Finck in Boston Evening Transcript.

"Miss Buell provided interesting, sound and inspiring readings of several clavier pieces, and with the orchestra played the concerti in F minor and A major. Her art is sincere and imaginative, of substantial technical foundation and always the possessor of straightforward musical value."—William B. Murray in Brooklyn Daily Eagle.

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People's Choral Union to Reorganize

In 1892 Dr. Frank Damrosch founded the People's Singing Classes of New York at Cooper Union; two years later graduates of the classes organized the People's Choral Union, which was incorporated in 1900 and went along in splendid shape, financing itself and doing excellent and effective work until the war brought it to a stop, as it did so many other similar activities. Now the Choral Union is trying to reorganize, but with the increased cost of everything, financing itself as before appears an impossible task and it seeks a fund of at least \$250,000 to help support itself. A thousand persons turned out at Cooper Union on Thursday evening, May 6, to see what could be done toward reviving the union, of which Edward G. Marquard has been the efficient conductor for a number of years past. Addresses were made by Dr. Frank Damrosch, Hon. Dudley Field Malone and Mrs. Henry Moskowitz, secretary N. Y. State Reconstruction Committee, representing Governor Smith. The meeting opened with the singing of the "Star Spangled Banner" by the audience, made up of members of the Choral Union and other citizens, under the leadership of Mr. Marquard. Justin Lawrie, a tenor, sang one or two songs and Nevada Van der Veer provided the artistic clou of the evening when she lent her splendid

voice and style to the familiar aria from "Samson and Delilah." David Bispham, who was announced both for a solo and a speech, was unable to appear.

CECIL ARDEN INTERVIEWED

(Continued from page 6.)

I feel that a nice club formed to help young singers would be well worth while starting. Why don't your paper start the ball rolling?"

OWN MANAGER.

Miss Arden incidentally acts as her own manager, and when asked how proficient a one she was she declared good naturedly: "I had not expected to accomplish as much as I have this season, for in spite of my work at the opera I have sung thirty concerts, and in many of the places I have been re-engaged. So I feel as if I had really made a very good beginning. This managing one's self is not so very hard, and if more artists knew how many little details had to be attended to and what getting engagements really means, they would appreciate filling the dates much more than they do." J. V.

Elizabeth Kelso Patterson's Summer Session

Vocal music in its manifold branches will be taught by Elizabeth Kelso Patterson this summer in New York, from June 1 to August 1. Miss Patterson, known far and wide as a Marchesi exponent, is a busy teacher all winter, but so many inquiries have reached her for summer instruction that she gives heed to it, and for the first time in years will be here during two months. The advantages of association in musical matters with her are great, the most recent being the offer of a famous exclusive choral club to take any of her pupils as members without payment of fee. Introductions to her wide acquaintance in the musical world, and the placing of qualified pupils in good positions are part of the advantages derived through study with her.

Zerola for the Metropolitan

Before sailing for Italy on Tuesday of this week, General Manager Gatti-Casazza of the Metropolitan Opera announced that he had added Nicola Zerola, the dramatic tenor, to his list of artists for next year. Zerola sang here a number of years ago with the late Oscar Hammerstein at the Manhattan Opera House, and was also for one season with the Chicago Opera Association. He was abroad for several years, returning only a few months ago, since which time he has been coaching with William Thorner. On his first appearance since his return, at the recent Hammerstein memorial concert, he moved the audience to a frenzied ovation with his singing of "Di quella pira."

Dr. Wolle Composer of Two Hymns

Dr. J. Fred Wolle, director of the Bethlehem Bach Choir and an organist of repute, has written two hymn settings of great beauty. One of them was composed in 1888 especially for a Palm Sunday hymn, when he was organist at the Central Moravian Church, and is set to the words of "Ride On, Ride On, in Majesty," by Henry Hart Milman. Ever since that time this song has been sung on Palm Sundays in the Central Moravian, Nativity Episcopal and Nazareth Moravian churches. This year, on Palm Sunday, Dr. Wolle conducted it at both services at Trinity Episcopal Church. Dr. Wolle's second hymn always is sung the first Sunday in Advent in the Moravian Church.

Dubinsky at Hotel Plaza Concert

A concert with the Apollo Singers of New York, Hotel Plaza, May 1, brought Vladimir Dubinsky as cello soloist. He was in good form and played two groups of solos—by Cui, Casella, Rimsky-Korsakoff and Popper. The delightful rhythm and elegance in his playing of "Chanson Napolitaine" (Casella) and the big bravour and sure technic of the Hungarian rhapsody (Popper) made these pieces especially enjoyable. Others on the program were Mme. Rider-Kelsey, soprano; Charles Carver, bass; Frank La Forge, composer-pianist; Giuseppe Dinelli, accompanist, and H. R. Humphries.

Date of Hoffman Recital Postponed

Frederic Hoffman, baritone, has postponed the date of his annual New York recital from Monday evening, May 31, to Friday evening, June 11. Mr. Hoffman will be assisted by Nahan Franko, violinist, and Francis Moore, pianist. The singer's program will consist of French, German and English songs. In singing the old chansons of France, Mr. Hoffman will accompany himself on the lute, an instrument now associated with his recitals.

Marziali and Maazel Score

(By Wire)

Philadelphia, Pa., May 10, 1920. Carlo Marziali scores tremendous success as soloist with Philharmonic Orchestra, Philadelphia, Shubert Theater, Sunday evening, May 9, winning immediate recognition. Sang death scene from "Othello," Verdi, and "Di quella pira," from "Trovatore," same composer. Clarity of high C electrifies. Compelled to repeat number. Audience cheers. Five recalls. Josef Pasternack, director music talking machine company, conducts masterfully. Marvin Maazel, pianist, plays. Wins much enthusiasm. Packed house. Stokowski in the audience. Fine orchestral ensemble. G. M. W.

Mildred Bryars Heard in Modern Songs

Mildred Bryars, mezzo-contralto, gave a recital of modern songs on Friday afternoon, May 7, in the Wanamaker Auditorium, New York, before an unusually large audience.

The young singer, whose voice is one of rich quality, and whose tone emission is free from restraint, sang groups of English and French songs, the composers represented being Cottenet, Fay Foster, Kursteiner, Reddick, Spross, Cadman, Catherine, Saint-Saëns, Rhéne-Baton, Holmes, Kramer, Keith Elliott, Eastwood Lane, Gilberte and Vanderpool. Of these special mention must be made of Fay Foster's "Secret Languages," "Spring Song" from "Shanewis," Cadman; "Ton Sourire," Catherine, and "The Heart Call," Vanderpool, all of which Miss Bryars sang with particular charm. Her French diction also won much favor.

A word of praise is due Miss Bryars for her warm and intelligent interpretations. She renders her numbers with an abundance of color, thereby creating a desire in her listeners to hear more than her program offered. This was evidenced by the three insistent encores demanded, two of which she accompanied herself. Lina Coen's sympathetic accompaniments were likewise much admired.

Mme. Pascova Sings in Rare Language

Carmen Pascova, the singer from Australia who achieved a distinct success with her vivid personality and picturesque singing on the occasion of her recent debut in Aeolian Hall, had a Maori song, "Waiata Poi," on her program which attracted more than passing attention. In fact, the audience insisted upon a repetition of it. Mme. Pascova sang it in the original tongue and its melody, although simple, is fascinating. Its most strongly marked characteristic is, however, its emphatic rhythm, in which it strongly resembles many North American Indian tunes. The song is one of a collection of native Maori tunes made by Alfred Hill, director of the Sydney Choral Society and himself a native of New Zealand.

Emma Roberts and Letz Quartet for Florida

Emma Roberts and the Letz Quartet have been engaged for a pair of joint recitals in Miami and Tampa, Fla., on January 31 and February 3 next. These concerts will be part of the courses being arranged for both cities by S. Ernest Philpitt, of Miami. It will be the first time that either Miss Roberts or the Letz organization have been heard in that State, although both are extremely well known elsewhere in the South.

Costello to Sing at Columbia Festival

Paul Costello, the American tenor, of Irish-Italian extraction, who made his debut as Radames in "Aida" at the Oberlin (Ohio) Festival, will be soloist with the Russian Symphony Orchestra, at Columbia, S. C., on the opening night of the festival. He will sing the principal tenor arias from "Tosca" and "Pagliacci."

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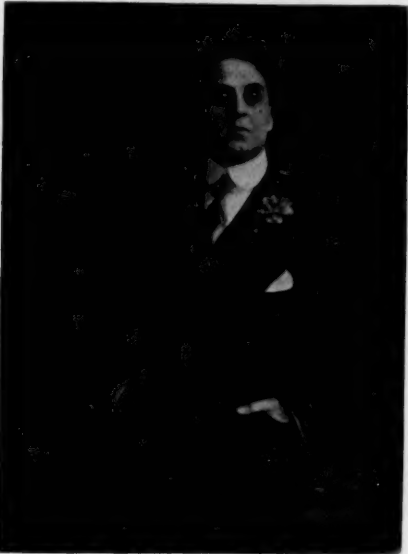
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Gilberté on Songs, Singers and Publishers

Charles W. Cadman went with composer Gilberté to the Russ Patterson studios a fortnight ago, when a group of Gilberté songs were sung by Idelle Patterson, including the new (manuscript) "Come Out in the Sweet Spring Night." This song "fits" her as does "Menuet la Phyllis," by Gilberté, and Mr. Cadman had many words of praise for it. It is interesting to note that Robert Quait, the tenor, sang it at the Newark Festival. With such sponsors it is easy to predict success for the new song. "A Dusky Lullaby" was sung by the Rubinstein Club April 20, this women's chorus "singing it with dainty tone and exquisite taste," said Mr. Gilberté, who of all men knows how it should be sung. "I shall have to write something for the Maine Festival," he continued; "as a Maine-iac, State pride may take some interest." At the Patterson studio affair Idelle Patterson also sang "From the Land of the



HALLETT GILBERTÉ,

Composer, who has some original ideas on singers, publishers and audiences.

Sky Blue Water" in compliment to the composer, who was much pleased. Other songs rendered were Gilberté's "Ah, Love But a Day," "Evening Song," and the waltz song, "Moonlight-Starlight."

An interview with Mr. Gilberté brought from him the statement that "American songs have three ills, viz., the publishers, the singers and the composers. Publishers who pay singers to sing songs are doing a grave injustice to young composers, closing an avenue to public hearing which might be theirs. If a song has merit, no publisher need pay for the singing of it. In the end this becomes a boomerang."

"Singers are not as helpful to composers as they might be. Many coaches give little time and thought to a group by American composers, concentrating rather on songs by foreigners. The demand of singers to change words, that they should be able to vocalize better on chosen syllables, is another evil. That changed word may be the keynote of the entire song, and any singer should be able to vocalize on any vowel, on high or low notes. Songs are not written to fit a voice, but voices should be trained to interpret songs."

"Our composers write too much," continued Mr. Gilberté. "One who turns out a score of songs in a season does not do himself justice. A calm scrutiny should be given every song; it should be laid away for a long time. Personally, I have bought the plates of some of my early songs in order to get them out of the market. No matter how much I may like a song I have composed, I invariably put it away, and later find amazing things in it which should never be printed."

Mr. Gilberté told of an instance occurring when on tour with a famous singer in Canada, how a local song composer asked him to hear his song sung that evening; he went, and was subsequently told by the composer that "I wrote the song yesterday, and the singer never saw it until today." "Such rot!" said Mr. Gilberté. Having heard the song, I could well believe him. . . . I worked on 'The Devil's Love Song' seven years before publishing it, and there are even now parts in it I would like to change. The composer must study his poem, get an actor to recite it, follow important stage doings, keep in touch with all things relating to the human experience; then he will be able to express emotion, from the heart to the heart!"

Mr. Gilberté has had a fine season, many singers singing his leading songs, others being taken up and introduced in new circles, assisting at the piano in recitals of his own music (Mrs. Gilberté often appearing as elocutionist), entire programs of his songs being given in studios, clubs and select circles, and working steadily on new works, which will in due time be printed. The composer has now gone to his beautiful summer home, "Melody Manse," at Lincolnville Beach, Me., where he will remain until late in the autumn.

Louis Stillman Complimented on Pupil's Work

Louis Stillman's pupil, Rita Marx, played at Pratt Institute, Brooklyn, on Wednesday, April 7, and created another very favorable impression as the following letter from George D. Bartlett of the institute to Mr. Stillman will testify:

My DEAR MR. STILLMAN:

I am writing just a word to tell you how much Miss Rita Marx pleased us in a piano recital yesterday. This was her third recital before our students and the auditorium was filled with those who know how well Miss Marx plays. We give these recitals to divert the students and make a break in the day's work. Miss Marx in her programs does just this thing. She chooses interesting programs and plays them with such skill and enthusiasm that

her hearers forget everything else for the time being. I am sure, Mr. Stillman, that as her instructor, you would be pleased to see how she holds her audience in complete silence, a thing not always done in a large company of students. As many as could, remained after the recital for the several encores that Miss Marx very kindly played.

Our students are very appreciative of art in all its forms. If there were any lovers of the rag and the jazz present, they were compelled to recognize the superiority of real music as Miss Marx played it yesterday.

You are certainly to be congratulated on your pupil. I believe she has a brilliant future.

Sincerely,

(Signed) GEORGE D. BARTLETT.

Adele Lewing Gives Annual Recital

Adele Lewing's annual concert, Hotel McAlpin, May 7, brought this pianist and composer renewed evidence of her popularity, for a large audience heard her play works by Beethoven, Schumann, Chopin, Liszt, and some of her own works, with every evidence of pleasure. Especially well played was "Hark, Hark the Lark" and the Schumann music. Bianca Holley, soprano, sang songs exclusively by the concert-giver, among them "Fair Rotraut," which was awarded first prize at the Oliver Ditson Musical Record Competition. Her voice sounds best in dramatic music. The composer was at the piano.

Maier and Pattison in Demand

Guy Maier and Lee Pattison, the Boston pianists who specialize in programs of compositions for two pianos,

passed to the management of Daniel Mayer before sailing for London on May 1. While aboard they will be heard in concert, making their initial appearance in London in June under the direction of Daniel Mayer & Co., Ltd. They are booked for many important engagements next season, including those with the Boston Symphony, New York Symphony and Cleveland orchestras. They will also appear in the Hotel Statler series of morning musicales, directed by Adella P. Hughes and Martha B. Sanders, in Cleveland, and in Mai Davis-Smith's course, in Buffalo.

S. C. Yon's Artist-Pupil Scores

Mrs. John Ruffner, soprano, an artist-pupil of S. Constantino Yon, sang "Do Not Go, My Love," and "At the Well," by Hageman, at the closing entertainment of Cooper Union College, New York, on Wednesday evening, April 28.

Mrs. Ruffner, who is a Chicagoan, came to New York solely to study with Mr. Yon, under whose tuition she has made remarkable progress. Her singing was a decided success. Not only did her beautiful and well trained voice please and charm, but her genial smile and naturalness of manner captivated the audience to such an extent that she was obliged to give several encores. The artistic ability which she displayed reflects great credit upon her teacher and brings to the surface, as well as ripens into full completeness, her own gifts.

HELEN YORKE

Coloratura Soprano

Helen Yorke captured with a flash-like the audience. *New York Times*

A voice evenly developed, well schooled and flexible. The art of taking upper notes does not disturb the freshness of her tones. *New York Tribune*

Helen Yorke seems to practice with a purpose, the result of which is to please the eye and ear. She is a pretty, intelligent, winning, with an excellent voice of marked individuality. *Evening Mail*

Helen Yorke has had a fine season, many singers singing his leading songs, others being taken up and introduced in new circles, assisting at the piano in recitals of his own music (Mrs. Gilberté often appearing as elocutionist), entire programs of his songs being given in studios, clubs and select circles, and working steadily on new works, which will in due time be printed. The composer has now gone to his beautiful summer home, "Melody Manse," at Lincolnville Beach, Me., where he will remain until late in the autumn.

Helen Yorke's recital as a whole may easily be ranked as one of the most successful heard here in some time. *Sun-Herald*

Unusual, fresh and beautiful voice. Helen Yorke is young and her voice can be developed into something remarkable. *Evening Telegram*

Miss Yorke is a most vivacious, young woman and revealed exceptional dramatic fervor throughout her programme. *New York American*

Helen Yorke possesses a natural voice of what seemed unlimited range clear, sweet and unconfined in the upper register—(a pleasant richness in the lower and middle parts). Good diction and phrasing, a charming manner and attractive appearance makes her all the more pleasing as a singer.

Musical America
Helen Yorke achieved a pronounced success in her Carnegie Hall recital. Her clarity of tone and interpretive ability gave a charm to her presentations and seven encores were in order. Her efforts were uniformly received with enthusiastic approval.

Musical Courier
Helen Yorke possesses a natural voice of what seemed unlimited range clear, sweet and unconfined in the upper register—(a pleasant richness in the lower and middle parts). Good diction and phrasing, a charming manner and attractive appearance makes her all the more pleasing as a singer.

ENGAGEMENTS
May 15, Orpheus, Phila.
Academy of Music.
May 24, Women's Choral
Union, Elizabeth, N. J.
October 7, Worcester Festi-
val (Mass).

Helen Yorke was received with favor by a crowded house which applauded the clear, flute-like quality of her notes. *La Roma, Naples, Italy*

A definite success for the artist. *Newsday*

After time to listen to her voice, one can only say: "This is a voice of the future." *Evening World*

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MY DEAR MR. PAPALARDO:

It is with heartfelt gratitude that I wish to express to you my appreciation of the wonderful work you have done for me. In but seven months of study under your direction I have had the experience of giving a public recital in a most difficult program, and achieved success.

I realize now what possibilities are ahead of me and that under your guidance I shall be able to accomplish all that I hope for.

Faithfully yours,

(Signed) MYRON RODNEY.

The Irish, Particularly, Love O'Sullivan

Boston has frequently been styled facetiously the "capital of Ireland," but there is more truth than poetry in the statement since more Irish and children of Irishmen reside within ten miles of the Gilded Dome than live in either Dublin or Belfast. It is said that Boston was the first city to exhibit loyalty to John McCormack, and without any diminution of its love for the first of great Irish singers it has taken also to its heart John O'Sullivan, the dramatic tenor of the Chicago Opera.

On Sunday night, April 4, John O'Sullivan sang in Symphony Hall for the fourth time in a year. And for the fourth time the great hall was packed with a wildly enthusiastic audience, which applauded his every number and frequently broke in between the stanzas of his songs with its enthusiasm. This fourth concert was particularly significant as it was a concert sponsored by the League of Catholic Women, an organization founded by Cardinal O'Connell. It put the stamp of approval of Catholic Boston upon the latest Celtic aspirant for the highest concert honors.

O'Sullivan has advanced tremendously in the past year as a concert performer. His nervousness is entirely gone. He is now at ease on the concert platform. He makes programs that give clever contrasts and he mingles with his big serious songs many of the humorous and daintier airs of his native land. The big Boston concert following close upon the heels of his concert in Chicago where he filled the Auditorium and won the plaudits of 4,000 people, proves that he is already a national figure. And between Boston and Chicago he has filled twenty-five concert dates with unvarying success.

CARDINAL O'CONNELL A MUSICIAN.

The friendship of Cardinal O'Connell is the thing the tenor values most. This great churchman is a skilled musician and composer. His leisure hours he spends at his piano. Most of the big Italian singers know him and love him. Caruso, whenever he comes to Boston, visits His Eminence and frequently sings for him. But O'Sullivan has the distinction of being the only artist who has sung in public to the accompaniment of a cardinal.

Some months ago when O'Sullivan was giving his third concert in Boston he consented to sing at a meeting of the League of Catholic Women at the Convent of Notre Dame. His Eminence was present and about one thousand members of the society. When the tenor arrived he found his accompanist had not appeared. One or two volunteers essayed to accompany him, but O'Sullivan, whose high voice is his greatest asset, transposes everything up so that his top notes will show. Sight transposition was beyond any of the volunteers. In this emergency the cardinal rose from his throne and in his red robes crossed the room.

"Can I be of any assistance?" he asked in his remarkably clear and musical tones.

"If your Eminence would play for Mr. O'Sullivan?" suggested one of the ladies timidly.

He seated himself at the piano. "In what key do you sing this song?" he inquired. On being informed, he began and transposed at sight half a dozen songs without a single error. O'Sullivan never sang better and the audience, realizing that it was assisting at a most unusual occasion, was thrilled and delighted.

A SUCCESS IN CANADA.

And while O'Sullivan has been establishing himself as a prime favorite with the Irish people of the United States, he has won a warm place in the affections of the

Sasha Votichenko Concert Largely Attended

Sasha Votichenko, composer and sole exponent of the tympanon, assisted by Maria Winetzka, contralto; Baroness Alexandra De Markoff, pianist, and the Russian Cathedral Quartet gave an interesting concert of French and Russian music in Aeolian Hall on Tuesday evening, May 4. The stage was beautifully decorated with velvet drapings, a screen and an Oriental lamp from the museum studio of Mr. Votichenko, which lent much charm and atmosphere to the surroundings.

Baroness De Markoff opened the program with Borodine's "Les Cloches de Convent" and her own "Menuet et Musette." The Russian Cathedral Quartet followed with a group of chants of the orthodox church, which were very impressive and won favor from the large and ultra-fashionable audience largely consisting of Russians. Other numbers rendered by the quartet were Votichenko's "The Song of the Chain," which made a favorable impression at an earlier concert given by Mr. Votichenko, and a group of Russian folk songs, Baroness De Markoff assisting at the piano.

Mr. Votichenko was heard in a group of three solos for tympanon comprising "Pavane," Ravel; his own "Russian Rhapsody" (a selection of folk songs collected by Mr. Votichenko in all parts of Russia and compiled with the assistance of Leo Tolstoy) and Moussorgsky's "Hopak." Mr. Votichenko, who has become very popular, was warmly applauded upon entering the stage, and even, more intensely after having played his first group.

Mme. Winetzka sang two numbers, an aria from "Joan of Arc," Tchaikowsky, and "Floods of Spring" by Rachmaninoff, her rich and resonant voice winning the approval of her listeners who demanded two encores.

The closing group was performed by Mr. Votichenko and comprised, besides a collection of Old French melodies of the seventeenth and eighteenth centuries, two impressive and characteristic works by the concert giver entitled "Easter Chimes in Little Russia" and "Cossack Dances." Mabel Hughes played piano accompaniments to Mr. Votichenko's solos.

Erb Pupil Secures Fine Church Position

A pupil of John Warren Erb, the vocal coach, accompanist and conductor, has been selected as tenor soloist in the quartet of Emanuel Baptist Church, Brooklyn, N. Y., for the year beginning May 1, under the direction of William Armour Thayer. J. Steel Jamison, the successful contestant, was chosen from among more than sixty applicants. He began his study with Mr. Erb in the West, and after serving in the A. E. F. resumed his vocal work with that pedagogue in New York. During the past six



© Moffett, Chicago.

JOHN O'SULLIVAN,
Irish tenor.

French population of Canada. His first visit to Montreal occurred last November when he sang "Werther" in a special performance of the Massenet masterpiece presented at His Majesty's Theater. His romantic appearance, his faultless French diction and his clarion tones turned this performance into a triumph. It resulted in three return visits to Montreal and finally the formation of an opera company which included a number of prominent members of the Chicago opera troupe, which in two weeks played Montreal and Toronto, immediately after the close of the Chicago season, with remarkable success.

O'Sullivan plans to devote the coming season entirely to concerts. His popularity has brought about so many concert offers from all parts of the United States that he will be fully occupied. His concert programs are almost entirely in English and range from sentimental ballads and stirring Irish songs to high class modern songs in the English language. His remarkable English diction has been one element which has greatly expedited his success.

months he has filled many positions, chiefly as substitute for Paul Althouse at the West End Collegiate Church (with Olive Kline and Arthur Middleton) while the Metropolitan tenor was on tour. On January 9 Mr. Jamison was tenor soloist for the Oratorio Society of the New York City Christian Science Institute in its concert at Carnegie Hall, when the choral of 300 voices gave a program of sacred music that made a deep impression upon all who heard it.

Free Tickets Ready for Columbia Summer Concerts

The Columbia University Free Summer Concerts, which are given by "The Goldman Concert Band," under the direction of Edwin Franko Goldman, will begin on June 7, and continue until September 3. While the concerts are free to the public, admission is by ticket only. Those desiring free season tickets of admission are requested to enclose self-addressed stamped envelope with their request. All mail should be addressed "Summer Concerts" Columbia University, New York City. Only those who send self-addressed stamped envelope will receive tickets.

Over three-quarters of a million people attended the thirty concerts last season, and the average nightly attendance was seldom less than fifteen thousand people, often running as high as thirty thousand. The programs as heretofore will be educational, and each piece that is rendered will be suitably explained. The band itself has been enlarged to sixty musicians and the season will be prolonged to twelve weeks. Advance arrangements are now being made to accommodate larger crowds, and several thousand more seats will be provided.

Edwin Franko Goldman, who has complete charge of the enterprise and who is the organizer of the concerts, has engaged a noted soloist for each concert. The work by an American composer that is awarded the prize in the contest, will be performed on July 5. The free season tickets will be issued in the order in which the applications arrive.

Vichnin in New York and Philadelphia

During the past season Israel Vichnin, a young pianist of Philadelphia, has to his credit a number of New York concert appearances, one of which was at the Central Opera House on April 10. Mr. Vichnin was one of the artists who gave a program at a Russian entertainment in Philadelphia on March 26, the others being Hans Kinder, cellist, and Carlo Marziali, tenor. Very artistic accompaniments were furnished for some of the numbers by Ellis Clark Hamman.

BARTOK'S WORKS MARK A "NEW EPOCH OF CULTURE"

Even the Celebrated Composer's Opponents Concede Him This Honor, Admitting That They Have Come Face to Face with Genius—His Two Important Works

By Prof. Anton Molnar
State High School of Music, Budapest

[In the fine article by Bela Bartók on music in Hungary, which appeared in a recent Musical Courier, the author, the best known Hungarian composer of today, failed through modesty to do justice to the importance of his own works in contemporary Hungarian music. This short article by Prof. Anton Molnar fills the gap which Mr. Bartók's modesty left empty.—Editor's Note.]

A series of native Hungarian works, including "Elisabeth Bathory," by A. Szeghő (May 1913); "Don Quixote," by E. Abrányi (November, 1917), and the ballet "Birthday of the Infanta," by N. Radnai (April, 1918), were worthily created, but the most important accomplishments of Conductor Tanga of the Budapest Opera were, however, the productions of works by Moussorgsky, Korngold and Bartók. It is fairly significant for the habits of the Budapest public that "Boris Godounow," magnificently produced in December, 1913, disappeared from the repertory after four performances. Erik Wolfgang Korngold's "Violante" experienced a most perfect production in February, 1918. But the most astonishing fruits of Tanga's talent were his realization of the two stage works of Bartók, the greatest representative of Hungarian musical art, namely, "The Castle of Prince Bluebeard," opera in one act (text by B. Balazs), and "The Carved-Wood Prince," ballet in one act (scenario by the same poet). With elevated enthusiasm and perfect understanding, the Italian conductor took as his highest aim the worthy presentation of the works of this Hungarian genius, until then largely misunderstood.

For seven years the doors of the Hungarian National Opera had been closed to Bartók's "Bluebeard." A prize jury had declared it to be "unperformable," yet in May, 1918, Tanga's artistic intelligence succeeded in introducing this epoch-making work to the intellectual aristocracy of Budapest. It was preceded by the performance of Bartók's ballet in May, 1917. Both works were received with extraordinary enthusiasm and general excitement. Even the composer's opponents acknowledged at last that they were face to face with genius. It was seen that these works had little or nothing to do with the impressionistic post-Straussian school, but that they constituted a document of a new and rising epoch of culture, a new form of soul experience. Hence there is no mixture of novel sound combinations and old harmonic clichés as in Strauss' music, but a whole new sound-texture, growing out of the foundation of new conditions of life.

Employing the basic melodic foundations of the Hungarian folk on the one hand and a wholly formal style on the other, Bartók has given the first artistic sample of truly national Hungarian music drama. More than this, however, he at once placed himself in the front rank of the leading creative spirits of the world, for his importance reaches far beyond the national. There is little doubt that these works will make their way through the civilized world, particularly as they require a remarkably small "apparatus"; the score of the opera prescribes only two singing roles.

The political disturbances of October, 1918, tore the leadership of the Opera from Bánffy's hands. Concerning

the epoch which follows nothing pleasant can be recorded. For a time the organization continued to feed on the remains from better times, but the process of dissolution soon set in. By the most strenuous efforts Tanga was barely able to place a new production of "Othello" upon the stage. This was during the time of the Bolshevistic government. Kerner, his associate, succeeded with much straining in presenting Strauss' "Ariadne auf Naxos."

Still another change of régime came with the fall of the "dictatorship of the proletariat"—in September last. The

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new director, however, had to do without the support of important aides, including that of Tanga, who has sought more favorable fields in Roumanian territory. When, if ever, there will be better times for opera in Budapest is a question that no one can answer.

Haywood Artist-Pupils Busy

Pupils of Frederick H. Haywood, director of the Haywood Institute, and author of the "Universal Song" Voice Culture Course for Classes, have been filling important engagements during the month. Lois Ewell, prima donna soprano, returned to public life on the afternoon of April 13 in recital at Aeolian Hall. Minerva Albert, soprano, appeared in concert with Helen Jacobs, violinist, on Sunday afternoon, April 25, at the Princess Theater. J.

Uly Woodside, baritone, substituted at the Broadway Presbyterian Church on April 18; he also sang with marked success in Bloomfield, N. J., April 23. Thomas Fuson has been engaged as tenor soloist for the coming year by the First Presbyterian Church, Morristown, N. J., and James Boone, tenor, will be the tenor soloist during the next year at "The Little Church Around the Corner."

John Friedrich & Bro., Inc., New Catalog

The illustrated catalogue issued March 1920 by John Friedrich & Bro., Inc., is a clear and concise booklet of thirty-one pages, containing much valuable information for artists, teachers and students of stringed instruments.

The firm of John Friedrich & Bros., Inc., was founded in 1883 and from its inception has enjoyed the confidence and patronage of leading violin soloists, private teachers, as well as music schools and conservatories throughout the country, and can point with pride to the satisfaction rendered to all.

The firm, which has agents in all parts of Europe, is in a position to supply the needs of the most exacting purchasers. Aside from the large stock of violins, violas, cellos, bows and musical merchandise suitable for students, a full supply of genuine old Italian instruments, as well as excellent copies of Paolo Maggini, Nicolas Amati, Antonius Stradivarius, and Joseph Guarnerius are always to be found in stock. These copies of their own importation, represent the best obtainable, and are the most satisfactory manufactured at the present time. Not an instrument is permitted to leave the showrooms of John Friedrich & Bro., unless thoroughly regulated and adjusted, which then gives the purchaser the assurance and guarantee that every instrument procured from them is perfect in every detail.

Regarding original old violins, the firm maintains that its collections comprise one of the largest and choicest assortments in America. Owing to the fact that rare and choice instruments are being sold constantly, and others added, it is impossible to enumerate exactly what is in stock at any time, therefore intending purchasers would do well to write, stating as near as possible their desires. Rare old Italian violins are becoming very scarce and (as is often the case instruments of inferior make are offered for sale under names of celebrated makers) buyers must be cautious in purchasing, and a guarantee from such a reliable source as John Friedrich & Bro. is a safeguard, and an assurance that everything is as represented which is proven by the fact that violinists and collectors from all parts of the country send their instruments for expert opinions.

The firm also carries a large stock of violin, viola and cello bows, ranging from medium price to the best obtainable. Among the work of celebrated bow makers the present stock contains bows made by Pfretschner, Lamy, Sartory, Hill, Hart, Viorin, Villaume, Pecatte, Henry, Dodd, Tubbs, Bausch, Weichold, etc., etc. One of the most prominent branches of the business is the repair department which is under the supervision of John Friedrich whose recognized ability and experience places him in the first rank of living violin makers and repairers.

"Nancy's Answer" a Werrenrath Favorite

Reinald Werrenrath continues to use with success "Nancy's Answer." He sang it at a joint recital with Mabel Garrison before the Marcato Music Club at the opera house of Clarksburg, W. Va. Mr. Werrenrath also used it at the Mozart Club on Tuesday evening, April 20, when he sang at the club's evening concert at the Hotel Astor. Both times it was most enthusiastically received by the audience. The baritone reports that it has been one of the best liked songs that he has used this season and one that has brought him much correspondence.

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Three Aeolians Have Proved

December 21, 1919

I

Rhapsodie in B minor Brahms
Gavotte Gluck-Brahms
Fantasie in C minor Mozart

II

Sonata in B minor Liszt

III

Ballade in A flat
Nocturne in D flat
Etude (Black Keys)
Nocturne in E minor
Scherzo in B minor } Chopin

The study on the Black Keys, by Chopin, was an example which the house would have liked to hear again. An opening fantasy in C minor, by Mozart, done with rare delicacy, contrasted with some vigorous Brahms.—New York Times.

Gave an impressive performance of the great Liszt sonata.—New York Evening Post.

One of the most promising young American pianists. . . . His playing throughout was clean, crisp, refreshingly clear-cut. He colored the Chopin group with a sensitive imagination, drawing a rare loveliness of tone that was appealing without any tendency to oversentimentality.—New York Evening Mail.

A more full-blooded and sonorous performance of Liszt's great B minor sonata than he offered has not been heard this season. He understands how to produce a fine, singing cantilena. His touch is full, firm, manly; his attack virile, incisive.—New York American.

Mr. Gordon has been engaged for a recital
at Ocean Grove Auditorium, Ocean Grove,
New Jersey.

Saturday Evening, July 3rd.

He will make his first tour of the South
and Southwest in November.



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st, manly style, a master of rhythm.—*New York Times*.

an Hall Recitals This Season His Worth and Pleased His Critics

February 12, 1920

- | | |
|----------------------------------|-----------------|
| I | |
| Chromatic Fantasy and Fugue..... | Bach |
| II | |
| Rondo (On a Lost Penny) | }.....Beethoven |
| Country Dance | |
| Sonata, Op. 26 | |
| Andante con variazioni | |
| Scherzo | |
| Marche funebre | |
| Rondo | |
| III | |
| Two Legends | Liszt |
| (a) St. Francis d'Assisi | |
| (b) St. Francis de Paule | |
| IV | |
| Jeux d'eau | Ravel |
| Etude, F minor | Liszt |

Phillip Gordon, one of the most admirable of the younger generation of pianists, gave a fine display of his sterling gifts and excellent artistry.—*New York Morning Telegraph*.

Mr. Gordon's fleet dexterity and rhythmic emphasis gave point to Beethoven's rondo "On a Lost Penny" and Country Dance, which was repeated.—*New York Times*.

He displayed an unfailing fluency of technique and a goodly command of tone color.—*New York Tribune*.

A young pianist with a brilliant technique.—*New York Evening Telegram*.

Came back to play a somewhat unusual list in the same good, sound manner which characterized his other performance.—*New York Evening Sun*.

April 18, 1920

- | | |
|------------------------|----------------|
| I | |
| Italian Concerto | Bach |
| Allegro moderato | |
| Andante | |
| Presto | |
| II | |
| Toccata | }.....Schumann |
| Contrabandista | |
| Sonata, G minor | |
| Presto | |
| Andantino | |
| Scherzo | |
| Rondo | |
| III | |
| Gavotte | Sgambati |
| Elves' Dance | MacDowell |
| Kobald | Grieg |
| Danse des Elves | Sapellnikoff |
| Mephisto Waltz | Liszt |

Mr. Gordon, too, has succeeded in making a place for himself in this, his first year of independent recitals. His promise is keenly that of a facile and graceful musician. It was a program to prove his ease and grace of interpretation and to please an audience of size.—*New York Evening Sun*.

He is a clever player, resourceful from a technical standpoint and full of energetic force.—*New York Evening Telegram*.

Firmly established rhythms and clarity of outline made his Bach concerto especially telling in its effect. There is a wholesome freedom in Mr. Gordon's playing, and an invigorating style which compels a lively attention.—*New York Evening Mail*.

His performance throughout was characterized by technical cleanliness, by straightforwardness, by simplicity, sincerity.—*New York American*.

THERE'S AN ART IN GIVING STUDENTS THE PROPER METHOD OF OPERATIC TRAINING

Oscar Saenger's Opera Class, Under the Personal Guidance of This Well Known Teacher and Coach, Receives Many Benefits Ordinarily Neglected—Musical Courier Representative Witnessing the Students' Work Finds Only Praise for Mr. Saenger's Methods.

THE two-hour periods four times weekly which constitute the usual midwinter season of Oscar Saenger's opera class, came to a close on Tuesday afternoon, April 13, at the Saenger studios. Through the courtesy of Mr. Saenger, a MUSICAL COURIER representative, with a great deal of leisure and an insatiable hankering for excitement, was permitted to attend a number of the very recent sessions of the class and to observe there the actual training for opera. Thereafter the writer was enabled to amplify his study of the class work by a personal visit with Mr. Saenger—a session which might be technically described as an Interview Lunch, since the lunch hour was the only one for which Mr. Saenger could make himself available.

Nevertheless, in a hurried moment at the close of one of the class sessions, Mr. Saenger had briefly explained the present arrangement and usual assignment of the student's work in opera. He explained that, including the present season, he had always allowed students to sing the music of their operatic scenes in whatever language they elected, each according to his intention to continue repertory study or begin a career in Italy, Germany, France or America. Yet for next season he will probably have every student prepare his repertory in the native English. This would serve the double purpose of making students ready to avail themselves of the ever increasing opportunities to sing opera in America, while adding a permanent element of safety for all operatic debuts, when, under the inevitable influence of nervousness, the mother tongue, much more likely than a foreign one, would stay firmly fixed in the memory.

A few memoranda of the actual procedure in the opera class may suffice to show what are the main problems under consideration here.

First of all it should be remarked that notwithstanding Mr. Saenger's many years of specializing in placing and developing voices, the sessions of the opera class are dis-

tinctly not concerned with problems of vocalization as such. During the whole series of hearings, Mr. Saenger did not once criticize or in any way refer to the technical manner of a student's singing. Therefore, every one was enabled to concentrate his study entirely on problems of stage and action.

In order to acquaint himself with the individual talent and qualifications of every student, Mr. Saenger gives personal attention through every stage of beginnership or relative experience, while indicating the usual incidents of operatic tradition for the particular scenes in study.

Before starting a scene from "La Boheme," the tenor was carefully shown the desired poise for his feet, his arm movements were criticized, and when Mimi and Rodolfo finally engaged in their scene, they were repeatedly advised as to what relative attention they should show, both to the audience and to each other. All the while Mr. Saenger invited the student to use his own initiative in dramatic ideas, presenting them here either for criticism or approval. Thus a young lady announced her own idea for Marguerite's action at the death of Valentine. She was allowed to present the scene to the class, and though her idea was not in every detail practicable, she was wholeheartedly recognized for her enterprise, and incidentally she brought out Mr. Saenger's exclamation, "That was a good fall," as the scene developed. At this point Mr. Saenger's desire for student initiative was still further expressed, and he quoted Mr. Belasco's remark, that in "bringing out" a great number of distinguished and successful actors, he had hardly done more than to make it possible for them to carry out ideas which they themselves had brought to him.

At another time, in a general discussion of gesture, Mr. Saenger quoted Gordon Craig's assertion that he had continually gone to the galleries, to the paintings of the old masters, for his own study of gesture. Then there was occasion to speak of the significance there was in a singer's proximity to his operatic partner—how a mere difference of twelve inches distance could change the comparative effectiveness of a scene. Just here a young Samson and Delilah were repeatedly advised as to the desirable proximity for their scene, and at the close there came one of those delicious quips. "See," said Mr. Saenger, "the tenor implores God to help him, yet he goes on following the woman."

Other problems which casually arose were that of the Mephistopheles who received suggestions for minimizing the effect of his bow-legs; the class was reminded of the necessity of care in bringing along the needed "properties" for their scenes, because the slightest object in default could easily spoil the effectiveness of an entire scene; then there was great importance attached to the conduct of the unoccupied singer who must "act," either passively or not, while the stage partner was developing his part of the scene.

When the MUSICAL COURIER man was received for a formal discussion of the operatic outlook and the work which had been observed at the sessions of the class, the writer began by saying that Mr. Saenger would have surely evolved his own well defined ideas of the immediate needs of the opera situation in America. The remark at once produced results:

"In the present American field our one actual need is for a permanent opera comique, based on the usual reper-

tory plan of those institutions abroad; and if such an organization is not soon established here by others, I shall establish one myself. The success of a number of companies now singing one-act grand opera and comic opera in English is very gratifying, yet the repertory is necessarily restricted, rather than ever-changing. The number of one hundred consecutive performances already attained by the excellent 'Ruddigore' production at the Park Theater is a fortunate business condition, which, nevertheless, allows for the indefinite time of its popularity no new acquaintance with other favorite works.

"Then for the general future of opera in America, I hope that the time is almost here when the wealthy men of our good provincial cities will begin endowing opera



OSCAR SAENGER,
New York vocal teacher.

for their respective communities. In this connection there exists in our country an anomaly which should soon be dissolved. I refer to the fact that for a generation, or for several generations, the usual theater building in the American city of whatever size, has been called "the opera house," yet all the world knows that for the entire time we had no opera for it. This long standing condition should be righted, for notwithstanding the fact that opera is the most artificial of all forms of entertainment, it is still the most engaging, by reason of the many attractive elements which may be introduced to make up the whole."

Returning to a consideration of Mr. Saenger's plans for his own opera classes, he said:

"In the near future I hope to have a number of assistants who will keep the opera students so well occupied with their studies in repertory that the class may proceed rapidly on just such lines as a fully organized repertory company. Those assistants may also impart many of the preliminary dramatic principles which I now enjoy teaching, but which require much time and use a good deal of my energy which might be better employed specializing in the hearing and conducting of a far larger number of operatic scenes. In former years I often sent pupils for a residence in Germany, where the many cities producing opera afforded the best of all opportunities for becoming acquainted with the operatic literature. Aside from the disturbed conditions still prevailing in Central Europe, the need to go abroad gradually became less, and it may be soon our own privilege to supply first aid in a considerably larger repertory than has been possible hitherto."

Resuming on this study of Mr. Saenger and the work of his opera class, a writer is pleased to observe that though a great deal of water must flow over the wheel before there is any finished bread, the process of manufacture is of unflinching interest. For talent will make its own way, whether it is set in the beautiful surroundings of stage and scenery or only here on the stage of the opera class, generally with a chair, a wooden sword and a hand mirror as "properties." It is inevitable and right that the young artists here should suffer the same stage fright that is likely to attend them throughout their careers, when the only mate-

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Alcock, Merle:

Keene, N. H., May 21.
Evanston, Ill., May 26.
Bethlehem, Pa., May 29.
Norfolk, Conn., June 1, 2.

Faas, Mildred:

Bethlehem, Pa., May 28, 29.

Hinkle, Florence:

Bethlehem, Pa., May 28, 29.

Howell, Dicie:

Nashua, N. H., May 13, 14.
Newburgh, N. Y., May 26.

Land, Harold:

Newburgh, N. Y., May 26.
Yonkers, N. Y., May 31.

Macbeth, Florence:

Macon, Ga., May 13.

Morrissey, Marie:

Weiser, Idaho, May 13.
Ontario, Ore., May 14.
Lewiston, Idaho, May 17.
Grangeville, Idaho, May 18.
Moscow, Idaho, May 19.
Pullman, Wash., May 20.

St. Johns, Wash., May 21.
Garfield, Wash., May 24.
Oakesdale, Wash., May 25.
Colfax, Wash., May 26.
Spokane, Wash., May 27.
Wenatchee, Wash., May 28.

Patton, Fred:

Northampton, Mass., May 17.
Richmond, N. Y., May 19.
Evanston, Ill., May 24.
Wooster, Ohio, May 25.
London, Ont., May 27.
Greensboro, N. C., May 31.
Denver, Colo., June 4, 5.

Quait, Robert:

Northampton, Mass., May 17.
St. John, N. B., May 19.
Halifax, May 20.
London, Ont., May 27.
Greensboro, N. C., May 31.

Ringo, Marguerite:

Newark, N. J., May 19.

Russian Symphony Orchestra:

Macon, Ga., May 13.

Columbia, S. C., May 14, 15.
Salisbury, N. C., May 17.
Bluefield, W. Va., May 18.
Huntington, W. Va., May 19.

Roberts, Emma:

Columbia, S. C., May 15.

Rumsey, Ellen:

Hagerstown, Md., May 27.

Sparkes, Lenora:

Columbia, S. C., May 15.
Ann Arbor, Mich., May 19, 20.
Montreal, Can., June 14.
Hamilton, Ont., June 16.
Detroit, Mich., June 18.
Milwaukee, Wis., June 21.
Chicago, Ill., June 23.
St. Louis, Mo., June 25.
Pittsburgh, Pa., June 28.
Philadelphia, Pa., June 30.

Tittmann, Charles Trowbridge:

Bethlehem, Pa., May 28, 29.

Yorke, Helen:

Philadelphia, Pa., May 15.

rial difference they can perceive will be the amount of the remuneration which should finally reward them. But it is just as inevitable that they sing with the same enthusiasm that will distinguish their performances in actual opera career, therefore nearly any session of the class is likely to bring out some brief scene even now given in great beauty. Of course, the business has its first annoyances for the student, and when he exclaims "Mon Dieu," according to the text, his inner consciousness is just as likely dictating "O h—l." On the rarest occasions, Mr. Saenger has been known to supply the missing thought in the above terms, but here is a point that the writer cannot too strongly emphasize—the well nigh inexhaustible fund of good humor, good will—even the downright chivalry which characterizes his entire attitude toward the gifted young men and women whom he encourages to attain the best that is in them.

The twenty-nine young singers who constitute the present opera class are as follows: Sopranos—Phyllis La Fond, Estelle Louise Vernet, Louise Bowen, Miriam Klein, Elsa Warde, Irma Blanthin, Dorothy Branthoover, Gertrude Fell, Maureen Cantillon, Hermina Earnest, Gladys, Downing, Dorothy Tooley, Kathryn Terhune, Emilie Ros; mezzo-sopranos and contraltos—Eleanor Redyn, Bertha Schrimshaw, Erna Mierow, Mabel Jacobs, Veronica Provost; tenors—Harold Lindau, Hiram Murphy, G. B. Christy, Sam Goodman; baritones and basses—Richards Hale, Arthur Bulgin, W. C. Bradford, Hollis Davenney, V. J. Cerny, Arthur Huson. E. E. S.

Two Busy Translators

Under the title of the American Bureau of Translation, Sigmund Spaeth and Cecil Cowdrey have recently collaborated in a number of important lyrical texts both for singing and for program purposes. Early in the season the Philharmonic Society produced their English versions of three symphonic songs by Josef Stransky, sung with great success by Margaret Matzenauer. The new translation of Rachmaninoff's "Springtime," first heard at the music festival of the Oratorio Society, was also by these collaborators.

Olive Fremstad, at her recital in Aeolian Hall, sang two English translations by Mr. Spaeth and Miss Cowdrey, one of them the famous "Traum durch die Daemmerung" in a setting by Novak. Emilio de Gogorza is singing their version of Moussorgsky's "Le Bouc."

Perhaps the most significant piece of work done by the American Bureau of Translation during the past season was the series of Russian songs introduced to America by Nina Tarasova. Some of these have been sung by the unique contralto in the English language, and all of them have aided appreciably in the understanding of her art when available in program books. A similar task was recently completed for another Russian singer, Lydia Lipkowska, and this set has been published in a small volume, with a picture of the soprano.

The song hit of "The Jest," an old French "Madrigal of May," has been performed all year in the English of Mr. Spaeth and Miss Cowdrey. Several of the season's debutant recitalists, coached by Richard Hageman, have used translations by the same pair, and among the established singers who have formed a similar habit are Emma Roberts, Francis Rogers, Anna Case and others. Miss Cowdrey's translation of Rimsky-Korsakoff's "Song of India" is already widely known. Mr. Spaeth revised the book and wrote new lyrics for the religious pageant, "The Wayfarer," produced at Madison Square Garden, and is also the translator of a Rossini opera to be produced by the Society of American Singers.

Grace Hofheimer at Steinway Hall

Owing to the fact that the building at 147 Madison avenue, in which Grace Hofheimer's studio was located, has been sold and necessarily vacated, she has taken a house at 20 Lincoln avenue, Fort Wadsworth, Staten Island, where she expects to spend the summer in rest and recreation. She will also devote some time daily to preparing programs for next season's concerts, several of which are already booked. Miss Hofheimer will continue as head of the piano department of the Chase School, Brooklyn, N. Y., and will be at her studio in Steinway Hall, New York, on Wednesday and Friday afternoons for her New York pupils, many of whom desire to study all summer.

Visanska's Violin Solos "Real Treat"

According to the Geneva Daily Times the violin solos were a rare treat which Daniel Visanska played at the concert given by the Woman's Club of that city on the

preceding day. In the two movements of the Bruch G minor concerto Mr. Visanska showed his great skill and mastery of his instrument and drew forth enthusiastic demonstrations on the part of the audience. The music critic of the Daily Times also made the statement that the ten programmed numbers which the violinist presented were of wide variety and that in each one he showed himself an artist of high rank, his playing being particularly characterized for its purity and excellence of tone, as well as daintiness and clean cut execution.

Cincinnati Conservatory Activities

The third concert of the season was given by the Cincinnati Conservatory of Music Orchestra on Friday evening, April 23. The organization, under the direction of Ralph Lyford, was at its best, and besides playing splendid accompaniments for the soloists, was heard in the C major symphony of Schumann and "The Noon Witch" of Dvorak. Louis John, a pupil of John A. Hofmann sang "It Is Enough," from "The Elijah," in a truly artistic manner. Mr. John appreciates the value of enunciation, and should be a valuable addition to the list of oratorio singers. Leo Polskee, a pianist of twelve years, displayed a remarkable memory, a well grounded technic, and a mature musicianship for one of his age—valuable assets

to assure foundation for the career that he seems destined to enjoy. Jean Verd is the teacher of Master Polskee. Karl Wecker, violinist, pupil of Jean ten Have, gave a virile and spirited performance of the Bruch G minor concerto. A fine instrument was a valuable asset to this talented violinist. The surprise of the evening was the playing of Jennie Dembinski, pianist of the class of Marican Thalberg, who was heard in a faithful and brilliant reading of the Tchaikowsky second concerto. This pianist seems to have mastered all that might ever be demanded of her technically and plays with a degree of fire and abandon that borders on virtuosity.

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American Institute Students' Recital

The forty-fourth event of the thirty-fourth season of the American Institute of Applied Music, Kate S. Chittenden, dean, was held at headquarters, New York, May 7, before an audience which filled the assembly rooms. Sidney Shapiro began the program, playing David's variations on "The Red Sarafan," showing talent. Edna Oster played very tastefully Staub's "Sous Bous," and Martha Hoyt sang "I know that my Redeemer liveth" with good poise; she has a fine model in her teacher, Lotta Madden. Very great talent has Margaret Spatz, a young girl, who played Liszt's "Love Dream," and Grace McManus has musical temperament, evident in her singing of the aria from "Madam Butterfly." Jacob Peck played Kreisler's "Rosamunde" ballet music nicely, with flexible manner, and Cornelia Christian, soprano, sang an aria from Mozart's "Figaro" very well indeed. Catherine Kamper played a MacDowell excerpt with excellent tone quality, and Mabel Besthoff was given a special introduction by Miss Chittenden, because she was originally a bit of a child when a piano pupil at the institute; she proved herself a most tasteful young singer. Her voice is clear, sweet and of lovely quality, and she sings with great expression, shown in songs by Ganz, Carpenter and Sanderson. Gwilym Anwyl is a young tenor of fine promise; he sang songs by Jensen and Russell with excellent mezzo voice effects. Linnea Hartman plays well, and Mrs. William Rockwell appeared to fine advantage in songs by Kramer and Franck. Edith Miller played pieces by Godard and Chopin, showing much promise, and Alveda Lofgren was heard in songs by Warmuth Sjögren and Grieg, singing extremely well. Rose I. Hartley played excerpts from a Schumann sonata with poetic spirit, and the duet, "Bird's Farewell," was delightfully sung by Miss McManus and Mr. Anwyl. The closing number was a canzonetta and finale by Oldberg, played with colorful interpretation by Isabel Scott. Everyone dispensed with the printed music; it was a memory test.

Debut of Czecho-Slovak Baritone

Czecho-Slovak singers are by no means unknown in America—witness the Metropolitan tenors, Slezak and Burian—but Milo Luka, the baritone who makes his debut at Carnegie Hall on Sunday afternoon, May 16, is the first baritone of reputation in his native country to appear publicly here. Luka, who is but twenty-eight years old, made his debut with the Czech National Opera in Prague seven years ago, and besides singing regularly there has filled engagements as "guest" in many of the leading European Opera houses. He is also known and valued throughout the Slavic countries as a song recitalist and ranks as one of the leading singers of Czecho-Slovakian folk songs. During the war he fought with the Czecho-Slovak army in Siberia, was twice wounded and honorably discharged. On his way to America he gave a recital at Albert Hall, London, and attracted the favorable attention of the London critics. He reached New York April 15 on the S. S. Adriatic and after his Carnegie Hall debut will tour the United States.

Kathryn Meisle a Busy Artist

Kathryn Meisle, contralto, has enjoyed an unusually active fall and winter, and although the concert season is fast coming to a close, she has engagements which will keep her busy until the end of May. Appearances booked for this popular artist for the months of April and May are as follows: April 7, special

soloist, First Presbyterian Church, Camden, N. J.; April 9, recital, Camden, N. J.; April 10, Aeolian Glee Club, Mercantile Hall, Philadelphia, Pa.; April 16, Edwin Forrest Home, Holmesburg, Pa.; April 22, Strawbridge & Clothier Chorus, Metropolitan Opera House, Philadelphia, presenting "The Crusaders," by Coleridge-Taylor, and the "New World," by Henry Hadley; April 25, Philadelphia Turngemeinde, Philadelphia Orchestra concert, Philadelphia, Pa.; May 4, Reading Choral Society, Reading, Pa.; May 5, Fortnightly Club, Academy of Music, Philadelphia, Pa.; May 12, Elverson Music Club, Elverson, Pa.; May 21, concert of Tall Cedars of Lebanon, Philadelphia, Pa.; May 26, concert in Lu Lu Temple, Philadelphia, Pa.

Mrs. Doolittle Entertains the Oberlin Club

At a meeting of the Oberlin Club on Saturday evening, April 3, in the residence studio of its president, Maude Tucker Doolittle, 536 West 112th street, New York, Dorothy Miller Duckwitz, pianist, and Anne Crewe Kennedy (Mrs. William Burns Kennedy), reader, presented the following program: etudes symphoniques, Schumann (Mrs. Duckwitz), "The Ballad of Reading Gaol," Mrs. Kennedy; Debussy's "Danseuses de Dalphes," "Minstrels," and "Voiles," Mrs. Duckwitz, and "Pierrot Wounded," Mrs. Kennedy and Mrs. Doolittle.

Both artists were in fine form and their many friends and members of the club testified to the enjoyment of the concert with unmistakable enthusiasm. Mrs. Duckwitz graciously responded with encores by Schumann and Debussy, and the evening closed as usual with a short social session.

Vera Curtis Sings Four Times in Four Days

During the week of April 19, Vera Curtis, soprano of the Metropolitan Opera Company, had four concerts within four days. On Thursday she sang at the opera, on Friday at the Fitchburg (Mass.) Festival, on Saturday evening at a concert at the Waldorf Astoria, and at the final Sunday night concert at the opera house. On May 18, Miss Curtis will sing at the Waterbury (Conn.) Festival, making her appearance as Marguerite in a performance of "Faust." She has also been engaged for the Worcester (Mass.) Festival in October next.

Miss Curtis' recent success with the New York Oratorio Society is still fresh in the minds of those who were present and heard her sing the difficult soprano part of "The Pilgrim's Progress." This she did in place of Mabel Garrison, learning the part within twenty-four hours. Prior to leaving for abroad. Walter Damrosch wrote Miss Curtis as follows:

Before sailing for France, I must write you to tell you how much the Oratorio Society and I appreciate your kindness in jumping in at the last moment to take the soprano part in "The Pilgrim's Progress" in place of Mabel Garrison. To learn a part like that in twenty-four hours shows the highest musical intelligence, and you certainly acquitted yourself admirably.

Idelle Patterson with Haensel & Jones

That very charming and equally popular soprano, Idelle Patterson, is still busy fulfilling engagements. Among her recent appearances should be mentioned a joint recital with Max Rosen at Columbus, Ohio; a recital with Rafael Diaz, of the Metropolitan Opera Company, at the Academy of Music, Brooklyn, N. Y.; in Carnegie Hall, New York, for the Navy Club. Next Sunday, May 16, she is to appear as soloist with the Indianapolis (Ind.) Male Chorus, and other engagements to be filled include a joint recital with Arthur Middleton, May 21, at Elmira,

N. Y., and she has been especially engaged to appear at the concert for the benefit of the Armenians, to be given May 22 at the Baptist Temple, Brooklyn, N. Y.

Miss Patterson is now under the management of Haensel & Jones. Her 1920-1921 season promises to begin early, with an appearance at the Lockport (N. Y.) Festival, for which she has been especially engaged. Her New York recital will take place on November 14 at Carnegie Hall.

Mischa Elman's Farewell Concert

Certainly no larger audience ever assembled in the huge Hippodrome to listen to a concert than that which greeted Mischa Elman when he came upon the platform for his final appearance before leaving on a trip to other countries that promises to occupy several seasons. Every seat and every inch of standing room was taken and on the great stage, which had been cleaned out to the back wall, there were at least a thousand listeners, seated on chairs banked in two tiers. Such a concert calls for no critical notice. It was a friendly demonstration of the love for Mischa which inspires the thousands of admirers of his art. And to all these friends he gave of his best.

The program began with the Bach E major concerto, in which he was accompanied by a string orchestra of twelve Philharmonic players and Joseph Bonime at the piano. Mr. Elman himself conducted the introductory sections of each movement, leading with his bow. Next came the "Kreutzer" sonata with his younger sister, Liza, at the piano. It was a magnificent performance throughout. Evidently the family's musical talent blooms strong within Liza Elman. She played with a fine taste remarkable in one of her age—she is only fifteen—and proved a worthy partner to her famous brother. After this followed the Paganini-Wilhelmj concerto in D major, and to end with there was group of five shorter pieces which swelled to nearer fifteen before the violinist finally got through with the innumerable encores demanded of him by his insatiable hearers.

All in all, the evening was an extraordinary demonstration of the esteem and admiration in which the young violinist is held. Mr. Elman can wish himself nothing better than that he shall be welcomed back, when he is ready to return, with the same heartiness with which Sunday night's audience bid him "au revoir."

Verdi Club Springtime Luncheon and Revels

A "Springtime Luncheon and Revels" will be given by the Verdi Club, Florence Foster Jenkins, founder and president, Tuesday, May 19, on the roof garden of Hotel Astor. A musical program will be presented by Marjorie Wayne, soprano; Esther Havekotte, violinist; William Henningsen, baritone, and Seismit-Doda. An orchestra conducted by Olga Bibor will play. A special feature will be the Silver Skylarks Table, decorated with silver skylarks, and presided over by Estelle Christie and Mrs. Frank Garraway Smith; also the Symphony Table, decorated with spring flowers, and shaped to resemble musical instruments. Chairman of luncheon is Mrs. Frederick Clark Brown, of Yonkers, and her committee includes Countess Oleata Cortina, Mrs. Howard Diehl, Mrs. L. Blankenbren and Mrs. Ballard.

Gala Masonic Music Festival, May 22

A gala Masonic music festival, under the direction of Maurice Frank, will be given at Carnegie Hall on the evening of May 22. It will commemorate the sixtieth anniversary of Ionic Lodge 486, F. and A. M., and the proceeds will be devoted to the general benevolent and charitable work of the members under the auspices of the Ionic Lodge Foundation, Incorporated. The artists appearing on the program include Giovanni Martinelli, tenor; Lenora Sparkes, soprano; Cecil Arden, contralto; Leon Rother, bass, and Thomas Chalmers, baritone, all of the Metropolitan Opera Company, as well as Dorothy Jardon, soprano of the Chicago Opera; Moses Boguslawski, pianist, and Sascha Jacobsen, violinist, assisted by the Metropolitan Opera House Orchestra.

"Aida" at Newark

A Sunday performance of "Aida" at Newark attracted an audience which crowded the Broad Street Theater on May 9. Under the direction of Gennaro Papi, of the Metropolitan, a cast made up of Mme. Shull (Aida), Edith Alvora (Amneris), Salazar, the San Carlo tenor (Radames), Ferretti (Amonasro), Renzi (Ramfis), Cervi and Audisio, gave a very creditable performance of the Verdi work, with a large chorus assembled from the Metropolitan forces and an orchestra of forty-five. The season will be continued with performances of "La Traviata," May 16; "Cavalleria" and "Pagliacci," May 23, and "Rigoletto," May 30.

A Dudley Buck Baritone Sings Witmark Songs

Thomas Conkey was the soloist at an informal tea given at Dudley Buck's studio on Saturday afternoon, April 23. He had just returned from a long tour with the "Fiddlers Three" company, in which he was the lead. Among the best liked songs sung by Mr. Conkey on this occasion, aside from the big solo from the show, were "Sweet Peggy O'Neil," Uda Waldrop, and "Sorter Miss You," the latter by Clay Smith. Those present were very enthusiastic over his beautiful voice.

Polak's "Eagle" Stirs Washington

The Washington Star in its criticism of Marcella Craft's recital said that of the group sung in English, Emil J. Polak's "The Eagle" won an approach to an ovation.



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OVER ONE-THOUSAND PEOPLE ATTEND McCORMACK TESTIMONIAL DINNER

Federal, State, Civic and Church Officials and Friends Pay Tribute to John McCormack on Eve of Trip Around the World, and the Celebrated Tenor Makes Eloquent Speech in Reply

It is estimated that some 1,500 persons, including Federal, State and city officials and men prominent in business, professional and social life in New York and other cities, attended a testimonial dinner on Tuesday evening, May 4, at the Waldorf-Astoria, in honor of John McCormack. The banquet was tendered to him for his patriotic service during the war and as a farewell testimonial of his friends and admirers prior to his departure, on the following Friday, for a tour around the world. The main ballroom was crowded, and Mrs. McCormack, who occupied the main box in the gallery, came in for a large share of the praise.

Victor J. Dowling, Justice of the Supreme Court, presided, and among those at the speakers' table were Mayor Hylan, Archbishop Hayes, Mgr. Joseph F. Mooney, Mgr. John J. Dunn, Justice Daniel F. Cohalan, John D. Ryan, Fritz Kreisler, Clarence Whitehill, Senators David I. Walsh of Massachusetts and James D. Phelan of California, James W. Gerard, Maj.-Gen. Clarence I. Edwards, Mgr. M. J. Lavelle, Calvin G. Child, William J. Henderson, Governor Edwards of New Jersey, William P. Larkin, director of the Knights of Columbus, and the Rev. Howard Duffield.

Letters and telegrams of regret were read from General Pershing, Bainbridge Colby, Josephus Daniels, Governor Smith of New York, Governor Coolidge of Massachusetts, Henry P. Davison, of the American Red Cross, and others.

Archbishop Hayes, the first speaker, characterized McCormack as the "Prince of Song," and William J. Henderson, the well known music critic, in one of the best speeches of the evening, said that he was one of the few great singers of the present day.

After Judge Dowling had presented Mr. McCormack with a gold plaque, symbolic of the art of minstrelsy, Mr. McCormack replied in a speech, eloquent because of its simplicity, which follows:

"Mr. Toastmaster, Your Grace, Ladies and Gentlemen: I have often wondered where Nietzsche got his idea of the superman, and I cannot help thinking that he must have been present at a banquet such as this evening, and having listened to all the laudatory speeches of the friends of the banquette, came to the conclusion that the possessor of all the virtues claimed by those friends must be something much greater than an ordinary man, in fact a superman. Knowing myself to be really less than the average man in being only a poor tenor—you know Von Bülow said that tenors were a disease—I feel more embarrassed than I can say this evening at being the recipient of this very great compliment and honor. Of course, there is no one, however humble, and no matter how conscious he may be of his own unworthiness, who is not thrilled to the depths of his soul by the expression, in such tangible form, of the good will of his fellow men, but fortunately, or unfortunately for myself, I am endowed with an analytical mind, and I have been trying to reason out the why and wherefore of this great honor.

"On the very beautiful and artistic menu card I find three reasons, but the more I study them the more unworthy I feel; and the more unworthy I feel the more grateful I am to you, my friends. Such is human nature.

I notice I am honored in the first place for my patriotic service to America during the war. But, my friends, I was honored by being in a position to do my bit, and that position I owe entirely to the great American people; so, would I not be the most ungrateful of beings if I did not put my poor gifts at the disposal of my country in her hour of danger; and why should I be honored, knowing as I do that without the wholehearted co-operation of my audiences my work would be in vain? The poet says that Mario with the tenor note could soothe the souls in Purgatory. Well, if I succeeded in soothing one poor soul in pain, here in America, during those days of sorrow and stress, I am happy. If I succeeded in charming a few

LAURENCE LEONARD

BARITONE

MANAGEMENT:

ANTONIA SAWYER, Aeolian Hall, New York

dollars out of the pockets of my audiences into the coffers of the war charities I am proud. If I am thought worthy of being named among the army of those to whom America says, 'Well done, you good and faithful servant,' then I am repaid a thousand times and the honor is all mine.

"Next I come to my transcendent abilities as an artist. I can only stand here and blush. God has been kind enough to bless me with a voice and a little intelligence, and I have tried to make the most of them. I think I should also very reverently thank Him for having me born in a certain part of the world, for I have a kind of sneaking feeling that the place of my birth and the name he tacked onto me had something to do with my success. How could I help singing, inspired by the wealth of folk songs that we have in Ireland! She pours forth in song her joys and her sorrows; her hopes and aspirations, and I pray that I may hear floating over the broad Atlantic the 'Te Deum' of thanksgiving for the realization of her aspirations. I have sung good music and bad, bad only when judged

according to the highest musical standard, but if I have made the world the slightest bit the better place to live in, if I have made one member of my audience one whit the better for having heard me sing those simple ballads—and I make bold to claim that I have—then I have fulfilled at least one obligation to my art. I have always felt that the principal aim of all art, especially the art of music, should be to raise men's minds above the sordid things of every-day life, to make us forget the bitterness, the rancour, even the hatreds, that may for any reason arise and make us look on the world in a more tolerant and charitable spirit. And, in my humble way, I have always felt that songs which according to the accepted canons of musical art may, perhaps, be counted as cheap, have accomplished the really high purposes of art, if they make the audience the better for having heard them. That is the principal reason I sing the simple ballads. Of course, there is another, we have an old saying in Ireland you know: 'The man that pays the piper, has a right to call the tune.'

"The last reason given for this great honor you do me tonight is the one that touches me most. I did my best during the war, but I felt it a duty and a privilege, and I refuse to accept thanks. I am proud, as I said, to have had the opportunity to do it. As an artist you honor me every time you sit literally at my feet at the Hippodrome, and attentively listen to me, while I sing of home, of mother and all the simple things that make life worth living. But when you give such a banquet as this, because you like me as a man, I would that I had the gift of oratory of a Demosthenes (indeed the gift of Mr. Henderson or Mr. Larkin would do) to make you feel how deeply I appreciate the compliment you pay me.

"The artist may amass fortune, his career may be one long series of triumphs, his picture may be in the papers and the columns of the press filled with the praise that warms the cockles of all our hearts when we are conscious of work well done, but I would rather have the warm hand-clasp of a friend who would say, 'John, you have made a H—l of a success, but success has not spoiled you, and you are still a regular fellow.'

"I would rather, my friends, have that tribute than all the praise that could be written about me as an artist. The horrors of this terrible war will all be forgotten in due time, and all that will remain will be the memory of the noble and valiant deeds of those who fought and bled and died 'Over There.' Time will dim my powers as an artist and I shall join the long train of forgotten ones; but I hope that when that day comes, when I have said farewell like the old Irish harper to his harp, and have laid it aside because my songs have all been sung, I hope, I pray, that your affection for me, as a man, so beautifully expressed tonight, may still go on.

"How futile language is to express our deepest feelings! I am absolutely at a loss. Moore said:

Music! Oh how faint, how weak,
Language fades before thy spell;
Why should feeling ever speak
When thou canst breathe her soul so well?

"I shall have to fall back, I am afraid, on music, and if it is possible that Mr. Schneider, my accompanist, by some extraordinary coincidence is anywhere in the room, I will express my feelings to you in the way most fitting to me, through song."

Mr. McCormack then sang three of his favorite songs, concluding with a most touching rendition of "Then You'll Remember Me," from "The Bohemian Girl," a Victor record of which was presented to those attending the banquet as a souvenir of the occasion.



(Drucker photo.)

BANQUET TENDERED JOHN McCORMACK AT THE WALDORF-ASTORIA HOTEL, MARCH 4, 1920.

MUSIC ON THE PACIFIC SLOPE

STATE FEDERATION OF MUSIC
CLUBS ORGANIZED IN OREGON

Mrs. Frank A. Seiberling and Many Others Give Addresses at Notable Convention—Composers' Society Entertains Visiting Musicians—Grainger Heard in Fine Recital—Stracciari's Art Arouses Enthusiasm—\$10,000 Appropriated for Summer Band Concerts

Portland, Ore., April 17, 1920.—At the request of Mrs. Percy W. Lewis, State president of the National Federation of Musical Clubs, delegates from many clubs assembled in the Multnomah Hotel on April 5, 6 and 7 and organized the Oregon Federation of Musical Clubs. Officers were elected as follows: President, Nettie Greer Taylor, Portland; first vice president, Mrs. Anton Giebisch, Portland; second vice president, Genevieve Baum Gaskins, Corvallis; corresponding secretary, Eva Hadley, Newberg; recording secretary, Elizabeth Johnson, Portland; treasurer, Jean McCracken, Portland; auditor, Frederick W. Goodrich, Portland; directors, Dr. John J. Landsbury, Eugene; Carrie R. Baumont and George Wilber Reed, Portland. Interesting addresses were delivered by Mayor George L. Baker, Mrs. Frank A. Seiberling, president of the National Federation of Musical Clubs; William H. Boyer, supervisor of music in the public schools; Dr. John J. Landsbury, dean of the school of music of the University of Oregon; Dr. Emil Enna, Paul Petri, George D. Ingram, Robert B. Walsh, Lillian Jeffreys Petri, Mrs. Harry Beals Torrey, Mrs. Warren E. Thomas, president of the MacDowell Club; Judge Jacob Kanzler, Caro-

lyn Dewitt, Joslyn and Mrs. Percy W. Lewis. Musicales, receptions and banquets added to the pleasure of the convention, which was a marked success.

COMPOSERS' SOCIETY ENTERTAINS VISITING MUSICIANS.
In honor of Mrs. Frank A. Seiberling, president of the National Federation of Musical Clubs; Percy Grainger, pianist; Lillian Hackleman, Lynette Arnold Henderson and J. A. Buchanan, composers, the Society of Oregon Composers gave a luncheon at the Benson Hotel on April 7. Short talks were made by Dr. Emil Enna, president of the society; Mr. Grainger, Mrs. Seiberling, Henry B. Murtagh, George H. Himes, Daniel H. Wilson and others. Covers were laid for 150. The musical program was made up of works by E. O. Spitzner, Katherine Glen, Dent Mowrey and Mrs. J. Harvey Johnson, well known local composers.

GRAINGER HEARD IN FINE RECITAL.
Percy Grainger, pianist, played in the Heilig Theater on April 7. He was heard in works by Bach-Busoni, H. Balfour Gardiner, Fannie Dillon, R. Nathaniel Dett, Debussy, Liszt and a number of his own famous compositions. Needless to say, his success with the audience was flattering. Mr. Grainger was presented by Steers & Coman.

STRACCIARI'S ART AROUSES ENTHUSIASM.
Thanks to the efforts of Steers & Coman, local managers, Riccardo Stracciari, baritone, favored Portland with a recital April 14. His program contained the Prologue from "Pagliacci," "April," Tosti, "Just As My Own," Perkins; "Un Deux Lien," Delbruck; "Until," Sanderson; aria, "Largo al factotum" from "Barbiere di Siviglia," Rossini. Mr. Stracciari, who appeared in the Heilig

Theater, aroused a great deal of enthusiasm. Francesco Longo provided sympathetic accompaniments.

NOTES.
Edgar E. Coursen recently celebrated his thirtieth anniversary as organist of the First Presbyterian Church. The City Council yesterday passed an ordinance appropriating \$10,000 for park band concerts this summer.
J. R. O.

THOUSANDS SING IN THREE
EVENTS OF WEEK IN SAN DIEGO

Crowds of Three and Seven Thousand Participate in Easter Music and Twenty-five Thousand Heard in Stadium Sing

San Diego, Cal., April 10, 1920.—The past week has been marked by three of the most impressive events among San Diego's community music activities. Three thousand persons made the sixteen mile pilgrimage to the top of Mt. Helix for the sunrise Easter service, an hour of praise in spoken word and song. From a platform erected 200 feet from the top, where an indentation in the mountainside formed a natural amphitheater, Wallace E. Moody, of the Community Service, led the assemblage in singing. The first note of "All Hail the Power of Jesus' Name" was sung just as the sun came into view from behind the mountains across the valley. In addition to leading the singing, Mr. Moody was heard as a soloist. Another big event was the Easter Day community sing at the organ pavilion, Balboa Park, when 7,000 persons seated before the outdoor organ entered into the sing with true

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Easter tide spirit. The Girls' Division Glee Club, together with the Y. M. C. A. male chorus, sang Easter anthems from the stage, with responses from the huge audience. Dr. Humphrey J. Stewart, the official organist, provided an appropriate interlude in the program by playing the "Hallelujah" chorus from "The Messiah."

The largest crowd assembled during the week was that of 25,000 persons gathered at the Stadium to honor the Prince of Wales. For half an hour before the arrival of the prince, Mr. Moody conducted a sing on the scope of that given for President Wilson some months before. The leader gave instructions through the magnavox and then led the singing from the center of the Stadium floor. "The Battle Hymn of the Republic" was directed vocally through the magnavox, with the one voice dominating and controlling those of the thousands. Owing to the interest of the prince in this invention, a set of the instruments was installed on the British battleship Renown as a compliment from the inventors. E. D. A.

TACOMA HIGH SCHOOL PRESENTS "MARTHA" BEFORE HUGE AUDIENCES

Cast of 150 Students in Fine Production—Splendid New Pipe Organ Dedicated—Grainger's Skill Admired—Recent Musical Events

Tacoma, Wash., April 9, 1920.—Among the local attractions of Easter week were festival events at the Stadium Auditorium, when the new pipe organ was dedicated and the operatic production of "Martha" by a cast of 150 High School students, with a large orchestra and chorus, under the direction of W. G. Alexander Ball, music supervisor, drew capacity audiences for several evenings. Mr. Ball, who has presented two elaborate operas every season for the past seven years, was the instigator of a movement which resulted in a recent purchase for the Stadium High School of an Estey orchestral pipe organ, a splendid addition to the musical equipment of the school, and totaling in cost \$17,000. The public dedication was a time also of general congratulation, as no school in the entire West outside of Tacoma has attained similar musical status and equipment.

GRAINGER'S SKILL ADMIRER.

Of Western Washington cities Tacoma was the only one accorded the pleasure of hearing in concert Percy Grainger, pianist and composer. The "something different" promised by Bernice E. Newell, Tacoma's impresario, with the coming of the Australian artist was pleasantly realized by an assemblage of music lovers at the Tacoma Theater on the evening of April 8. There are modern interpreters of the great masters who stand out from the rank and file by reason of a superior quality of adaptiveness combined with depth of penetration, discernment and facility in becoming en rapport with the mood of the composer whose work they are presenting, and while Grainger's program revealed him as possessing absolutely such mastery of the content of his offerings, added to marvels in technical equipment, it was yet the poetic appeal portrayed through his own original compositions that seemed to move his audience. The massive grandeur of the Bach-Busoni "Chaconne" impressed and fascinated, but his own inimitably given summer idylls, "Colonial Song" and "Country Gardens," brought more prolonged expressions of delight. Debussy and Liszt numbers were exquisitely colorful and glowed with the player's innate grasp of conception, yet a Grainger group, infinitely winsome, closing the program, received a greater and more spontaneous meed of enthusiasm. The recital was a unique addition to the Artist Course series and rounded out a musical season of unusual interest.

PROGRAM GIVEN FOR C. A. C. MOTHERS.

Easter services at the city's churches presented augmented choirs and choruses and many cantatas and oratorios were featured.

A beautiful Easter program was arranged for Tacoma's branch of the Coast Artillery Company Mothers and given by local musicians, among them Mrs. Frederick W. Keator, contralto, wife of Bishop Keator; Agnes Lyon, violinist, and Pauline Endres, pianist. Officers of the C. A. C. Mothers are: President, Mrs. W. O. Chapman; first vice-president, Mrs. M. G. Denton; second vice-president, Mrs. Otis Johnson; third vice-president, Mrs. H. G. Winsor; recording secretary, Mrs. Charles Bowers, and treasurer, Mrs. C. A. E. Naubert.

RECENT MUSICAL EVENTS.

Recent interesting and largely attended musical events included the Gray-Lhevinne recital, given under the auspices of the Tacoma Women's Clubhouse Association by Mme. Gray-Lhevinne, violinist, and Mischa Lhevinne,

pianist, Mme. Lhevinne playing her delightful numbers on a priceless Cremona 200 years old; several enjoyable pupils' recitals held in local studios, and a brilliant concert given at the Tacoma Theater by the Glee Club of Washington State College, conducted by Prof. E. C. Butterfield, director of music at the college. K. M. K.

SAN CARLO OPERA ATTRACTS ENORMOUS ST. LOUIS AUDIENCES

Fine Performances Evoke Much Enthusiasm for Gallo Company—Steindel and Gusikoff Heard in Successful Recital—Woodwind Choir of Symphony Gives Notable Concert

St. Louis, Mo., April 14, 1920.—Unbounded enthusiasm was the keynote of the reception accorded Fortune Gallo and his group of singers when they opened a week's season of opera at the Odeon on Monday evening, April 5, with a fine presentation of "Rigoletto." The cast was ex-

people to be turned away. The voice of Manuel Salazar was given every opportunity to display its innate beauty and there was not the faintest slight. The remainder of the cast included Bula Ray Shull, as Donna Leonora; Vincente Ballester, as Don Carlo; Natale Cervie, as Marquise of Calatrava, and Pietro Di Biasi, as Padre Guardiano. A great deal of credit is due both to Fortune Gallo and Gaetano Merola for the unqualified success of this presentation. "La Bohème" was the offering on Thursday evening, the capable cast including Agostini as Rodolfo, De Biasi as Colline, Valle as Marcel, Paolo Galazzi as Schaunard, Queena Mario as Mimì, Rosina Zotti as Musetta, and Natale Cervi as Alcindoro.

Friday evening was devoted to the double bill of "Cavalleria" and "Pagliacci." In the former, Santuzza was portrayed by Stella De Mette; the Lola was Ada Paggi; Lucia, Alice Homer; Turiddu, Romeo Boscacci, and the Alfio, Paolo Galazzi. The outstanding features of "I Pagliacci" were three on this occasion—the remarkably well sung prologue by Ballester, the delightful combination of Myrna Sharlow's singing and acting as Nedda, and the "Vesti la giubba" of Manuel Salazar.

The popular Offenbach "Tales of Hoffman" was presented on Saturday afternoon and, as was expected, the audience was large, as is usually the case with this particular opera. For the second time during the week an oversold house was the response to Fortune Gallo's offering of Verdi opera, when "Il Trovatore" was given on Saturday evening, with the following cast: Leonora, Bula May Shull; Inez, Alice Homer; Manrico, Manuel Salazar; Count di Luna, Vincente Ballester; Azucena, Stella De Mette; Ruiz, Luciano Rossini, and Ferrando, Natale Cervi. The week, as a whole, showed the most excellent work on the part of individuals, chorus and orchestra, and was, as is customary under the direction of Fortune Gallo, the source of much pleasure to the hundreds that take advantage of exceedingly good opera at popular prices.

STEINDEL AND GUSIKOFF HEARD IN SUCCESSFUL RECITAL.

Quite one of the most enjoyable recitals of the season was given at the conclusion of the Symphony season by Michel Gusikoff, concertmaster, and H. Max Steindel, solo cellist of the orchestra, under the direction of Arthur J. Gaines. Because of the fact that these two young musicians are general favorites with the St. Louis public, a large audience was in attendance at the Odeon on Wednesday evening, March 24, for the excellent program which was presented, with Mrs. David Kreigshaber at the piano.

In the Grieg sonata, op. 36, for cello and piano, Mr. Steindel did remarkably fine work, revealing as he did much more than unusually commendable technique. There was an underlying note of sound musicianship that was very gratifying. In the later group of solos comprising Gounod, Popper and Jeral, there was a bit more of appeal to the popular fancy; it was, however, pleasingly done throughout.

Possibly the best thing in the repertoire of Michael Gusikoff, the Tchaikowsky concerto in D major, has never been played by him with the signal success which he achieved on this occasion. So broad and searching was the interpretation from first to last that the impression created will remain with many of his hearers for some time. Rachmaninoff, A. Walter Kramer and Cecil Burleigh were the composers noted in his solo numbers. These were well received.

The third and fourth movements of the Arensky trio in D minor marked the only joint appearance of the players, and at its conclusion it was rather generally conceded that at least one other such number might have been included. The work of Mrs. Kreigshaber at the piano was the carefully balanced and thoroughly understanding support that she invariably gives.

WOODWIND CHOIR SYMPHONY GIVES NOTABLE CONCERT.

The second of the post-Symphony concerts, as it were, took place at the Odeon on Sunday afternoon, March 28, in the form of a "Pop" by the woodwind choir—flute; John F. Kiburz, oboe; Adolph Bertram, clarinet; Tony P. Sarli, bassoon; Domenica Delleonno, horn; Pellegrino Lecce, piano; Frederick Fischer, bassoon, and harp, Ida Delleonno. The concert was something of an innovation to many of the regular concert goers, and it was a generally expressed feeling that it was not only entirely delightful but altogether worth while.

The program ran the gamut from solos, through duos and trios, to the climax of the last number, which was a sextet in B major by Thullie. The work, both solo and ensemble, was excellent and much credit is due the artists, as is also true of the manager, Arthur J. Gaines, for his initiative in bringing to the public the opportunity of this quite unusual afternoon of music. Z. B. F.



cellent—Romeo Boscacci, Queena Mario, Vincente Ballester, Natale Cervi and Stella De Mette, who was drafted into the role at the last moment due to the indisposition of Ada Paggi. St. Louis is always particularly interested in the work of Miss De Mette because of the fact that it was here that she pursued her vocal study and realized her first successes. Her voice seems to increase in power and loses not a whit of quality with each recurring season.

On Tuesday evening "Madame Butterfly" was given with Rosina Zotti as Butterfly, Giuseppe Agostini as Pinkerton and Pietro De Biasi as the Bonze, each of whom contributed much to the successful performance. It may be added that the skill of De Biasi in his makeup contributed largely to making his role rather unforgettable. Gaetano Merola conducted and succeeded in deriving the maximum from the material at hand.

The cast for "Faust" at the Wednesday matinee was as follows: Marguerite, Myrna Sharlow; Faust, Boscacci; Valentine, Valle; Mephistopheles, De Biasi, and Martha, Ada Paggi. The honors of the afternoon went without the question of a doubt to Pietro De Biasi, who made much both vocally and dramatically of his role.

On Wednesday evening "La Forza del Destino," one of the least frequently put on of the Verdi operas, was such a magnet at the box office of the Odeon, which has a seating capacity of something like 2,500, as to cause many



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CHICAGO

(Continued from page 5.)

played the Liszt "Venezia e Napoli," Radie Britain, Dean Remick and Virginia Cohen, who performed the Grieg, Chopin E minor and the Moszkowski concertos respectively.

The annual public contests for prizes of the American Conservatory begin May 15, when nine young pianists will compete for appearing at the commencement concert at the Auditorium, June 22. The Grieg A minor, Chopin E minor and the Moszkowski concertos will be performed. Josef Lhevinne, the distinguished concert virtuoso, has consented to act as adjudicator.

Saturday, May 22, the contests in the vocal department will be held, and on Saturday, May 29, those of the violin department, as well as those of the graduating and teachers' certificate classes in piano. Besides the commencement appearance yearly scholarships and gold medals will be awarded. All the concerts will take place at Kimball Hall.

ANNA E. GEORGE PRESENTS OWN COMPOSITIONS.

A most enjoyable program, made up mostly of compositions from the pen of that gifted Chicago composer, Anna E. George, was offered April 20, before the Young Woman's Club of the Fourth Presbyterian Church. Sixteen varied songs of Miss George's composition were well presented by Mary Child, soprano, and Fred Eversman,



Photo by Daguerre Studio

EDWIN J. GEMMER.

bass, with the composer at the piano. Above all, Miss George's songs have originality, besides charming, haunting melody and rich harmonies. Miss George is one of the Chicago composers who are fast coming to the fore, and her songs should have place on all good recital programs.

JEANNETTE COX.

Minnie Tracey Presents Pupils

On Monday morning, April 19, Minnie Tracey presented some of her pupils in a successful concert in Columbus, Ohio, which was attended by nearly 1,200 people, among them members of the university and people prominent in society. The program was unique and was splendidly rendered by the following pupils: Robert Butterworth, Elsie Emrich Charles, Edith Perkins Conkright, Henry Corbin, Mrs. Nathan Dawson, Ida Emerich, Mrs. Arlington C. Harvey, Estelle Hiveley, Edna Fox Zirkel, Gladys Hughes, Mary Elvay McDonald, Ralph Mitchell and Margaret Wood. The accompanists were Marie Collins and Jessie Crane.

The event reflected much credit upon the work of Miss Tracey, as did another concert held in Cincinnati on April 27. In commenting upon the latter the critic of the Enquirer said, in part: "Miss Tracey has an unusual dramatic gift, which she is able to impart to her pupils in a marked degree. This quality, coupled with Mlle. Feodoro-

va's fine sense of proportion as a danseuse and pantomimist, made the program very interesting and novel."

The "Musical Tableaux" was given for the benefit of the Blind Men's Fund of Cincinnati and attracted a good sized audience to the Woman's Club. Among Miss Tracey's pupils who participated were Ferdinand Raine, Marie Griss, Mary Zeihler, Carolyn Dunn, Esther Boehnlein, Norma Richter, Etta Weiler, Katherine Hoch, Mrs. Samuel Assur, Helen Kessing, Florence Enneking and Marguerite Hukill. Inasmuch as the program was composed of interpretations danced or posed by Mlle. Feodorova and others, to the singing accompaniment of Miss Tracey's pupils, its novelty and the finish with which the performance was marked aroused much pleasure. A feature of the program was Paul Bliss' "Three Impressions," which proved to be a first performance. The music was original and lovely and demonstrated the idea of "visualized songs" very appropriately. Following the concert, Miss Tracey received the attached letter from Mr. Bliss:

"Wonderful woman! This morning I can find no words, only complete joy, that my works were so splendidly rendered. Praise from me can mean nothing to you, but from a full heart, permit me to thank you for this interpretation. Such happiness as you gave me last night cannot be approached unless it be in the exquisite ecstasy of creating such uplift as I still feel is far from normal and to attempt expression is most futile. You have shown me new wonders and now I may be worthy to go on."

On May 11-12 Miss Tracey and her pupils were scheduled to repeat the tableau at the Woman's Club for the benefit of the University of Cincinnati Fund.

Maazel with Philadelphia Orchestra

An excellent concert was given on Wednesday, April 14, at the University of Pennsylvania, by the Philadelphia Orchestra, Leopold Stokowski, conductor. One of the soloists was Marvin Maazel, who was heard to advantage in the E flat concerto of Liszt. So pronounced was his success that he was immediately booked for another appearance with the orchestra.

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Effa Ellis Perfield Holds Demonstration

On Saturday afternoon, May 1, a most impressive demonstration of the Effa Ellis Perfield work took place at the New York headquarters. Children ranging anywhere from five to thirteen took active part in the demonstration and in an amazing manner displayed their skill in rapidly and accurately spelling, writing, singing, playing and reading chords. A number of original poems were read and several pupils were heard in their own little piano pieces. Scansion, sight-reading, etc., were also gone into thoroughly—so much so, in fact, and so well on the part of the little ones that what they achieved would seem impossible to a mere reader.

Mrs. Perfield frequently holds these demonstrations for the children studying under her normal teachers and they are proving a great incentive. Owing to the fact that adult pupils of Mrs. Perfield and her teachers generally object to public demonstrations, because for one thing many are just as far advanced as the children, the older pupils attend but make their answers with pencil and paper. In this way they avoid embarrassment. Not so with youth! The kiddies love their work and show it at every turn of the Perfield work. If more children studied music by way of this interesting and pedagogical method, the next generation would be a good deal more advanced.

Following are a few of the children's original poems:

AUNT JEMIMAH'S PANCAKE FLOUR.

(Dorothy Bargello, eleven years old, and Louise Lingsch, eight years old.)

"Aunt Jemimah's Pancake Flour,
Used by cooks most every hour.
Served in every restaurant
Because that's what most people want.
Served at every breakfast table;
Folks eat as much as they are able.
In this they have a lovely taste
You'll find there's never any waste."

JUNE.

(Frederick Landern, age eleven.)
"The children gaily dance and play
And sing a lofty tune;
They are so happy and so gay
Upon this day in June."

IT'S WORTH WHILE.

(Geneva Wilson, age eleven.)
"It's worth while to be patient,
It's worth while to be strong,
It's worth while to be humble
And know when you are wrong.
It's worth while to have courage,
It's worth while to be true,
It's worth while to be happy,
I think so don't you?"

THE RAIN.

(Tom Reynolds, age seven.)
"When it begins to rain
Do not fret,
If in doors you must remain,
You won't get wet."

THE SHIP.

(Natalie Cohn, age eleven.)
"Ship you are a beautiful sight
Sailing on through the night
With your search light straight ahead.
Do you ever go to bed?"

SPRING.

(Allen Mickelburg, age eight.)
"Welcome dear Springtime
We greet thee with joy,
Every dear girl and every dear boy."

POETRY.

(Mary Langhans, age eight.)
"A little bird at peep of day
Spread his wings and flew away,
A little worm popped out his head
And now that little worm is dead."

THE ROBIN.

(Eleanor Hiss, age nine.)
"Cheery, Cheery, Cheery, Cheery,
And tell me now who I can be?
I pick up worms from off the lawn
And eat sweet cherries before they're gone."

A LITTLE PIG.

(Carolyn Newbegin, age ten.)
"A little pig went walking
Along a winding path,
He came upon a little brook
And tried to take a bath."

INTERESTING PAGEANT**AT NEW ORLEANS**

Children's Chorus Under Direction of Mary M. Conway
Scores Success

New Orleans, La., April 30, 1920.—Probably the largest pageant ever presented by school-children was successfully held in New Orleans, La., April 7 and 8, directed by Ben T. Hanley. Five thousand children of the public, high and elementary schools, with an added twelve hundred in the chorus, portrayed the romantic history of New Orleans from its beginning in 1718 to the present time.

The chorus of twelve hundred elementary school children, under the direction of Mary M. Conway, was a special feature and one which received most favorable comment. The attack was excellent, shading clear and artistic, and altogether the well selected songs were presented in a most finished fashion and with beautiful tone quality. The Congo Square scene was especially attractive. In this scene the Creole songs, sung by the children in the original Creole patois, were those which Gottschalk used as themes for his successful piano compositions—"La Bamboula," "Bananier" and "La Savane." One—"Ou Som Souroucou"—is sung in the old negro story, "Bouqui et Lapin," the Louisiana version of "Br'er Rabbit." The two negro spirituals were representative of this type of folk song.

The "New Orleans Song" was written especially for the pageant by Miss Eddie Bentley, principal of the Walter

V. Flower School, and set to music by Henry Wehrmann. The New Orleans Symphony Orchestra, under the direction of E. E. Schuyten, played the incidental music for the pageant.

Samoiloff Pupils' Joint Recital

Lazar S. Samoiloff, New York vocal teacher, presented Sonia Yergin, soprano, and Constantin Buketoff, baritone, in a joint recital at the Wanamaker auditorium, Wednesday



SONIA YERGIN,

Samoiloff pupil, heard in recital with Mr. Buketoff at Wanamaker's.

day afternoon, April 28. Both Miss Yergin and Mr. Buketoff have voices of unusual beauty, and their singing called forth many flattering comments from the large audience which came to hear them.

The program they offered was both varied and interesting. Miss Yergin sang the aria from "Tosca," Gounod's "O Divine Redeemer" (with organ accompaniment) and three American songs, by Alexander Russell, Gustave Saenger, and Spross. Mr. Buketoff sang the prologue from "Pagliacci," and a group of Russian songs. They were

both called on for numerous encores and finished the program with a brilliant duet.

Lazar S. Weiner, accompanist, gave admirable support to both singers.

Aborn Artists at Globe Music Club

The one thousand and twentieth Globe concert, consisting of the opera "Martha," was performed in the De Witt Clinton High School, Sunday afternoon, May 2. Charles D. Isaacson, originator of the Globe concerts, gave a brief sketch of the life of the composer of "Martha," Friedrich von Flotow, after which he told the story of the opera, presenting it as each act and scene was played. The scenery was quite plain, but one could safely say the audience, which filled the auditorium to capacity and thoroughly enjoyed the performance, received some real pleasure from its own imagination in this respect.

The opera was produced under the personal direction of Milton Aborn, head of The Aborn School of Operatic Training, and those of the cast, including the pianist, rendered their parts in a way that was a delight to the listeners and a credit to the opera school. Grace Hoffman, soprano; Grace Bradley, contralto; Leo S. de Heirapolis, baritone, and Teles Longtin, tenor, were the cast. They were many times recalled and often compelled to repeat the music.

The Globe's one thousand and twenty concerts have surely helped to spread the gospel of music among the people.



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Agide Jacchia Opens Thirty-fifth Season of Boston "Pop" Concerts

Season Begins Auspiciously, with Enthusiasm for Ardent Conductor and Large Orchestra—Strauss Music Heard for the First Time Since Beginning of War—Alice Nielsen and Titta Ruffo Stir Hearers in Recitals—Porto Rican Wins Mason & Hamlin Prize at New England Conservatory—Second Art Museum Concert—Monteux Not to Return to Paris

Boston, Mass., May 9, 1920.—Last Monday evening, May 3, in Symphony Hall, a capacity audience was present at the first of what promises to be the biggest season of "Pop" concerts in the thirty-five years of their history. Last season broke all records in attendance, in the interest and success of the programs and in the amount of refreshments served (notwithstanding prohibition), the number of musicians composing the orchestra and the number of special nights dedicated to colleges, clubs, conventions, etc. In each of these respects the "Pops" probably will go still further this year. To meet the overwhelming demand for refreshments, a bar has been installed in the large foyer in front of the first balcony. Food and drink at the "Pops" maintain the customary standard, and it is noteworthy that there has been no material increase in prices, just as there is no change in the prices of tables and seats. The two balconies, as usual, are reserved for those who come purely for the music.

Judging from the enthusiasm of last week's audiences, the popularity of Agide Jacchia has not waned. As an admirable conductor and as an interesting personality, the animated Italian leader never fails to compel the attention and admiration of the listeners. The altogether meritorious performances of the orchestra reflected his tireless efforts with it and the music. This technical excellence of conductor and band is happily supplemented by Mr. Jacchia's ardor, his feeling for melody and rhythm, and his ability to communicate the mood of his music. Of equal importance, perhaps, is the conductor's ability as a program maker. In fact, none of his predecessors have surpassed him in the appeal and interest of the music which he submits nightly to his responsive audiences. Operatic overtures, waltzes and marches, fantasias from popular operas, songful movements from symphonic works, solo pieces by the virtuosi members of the orchestra, ballet music, and familiar opera airs as instrumental numbers, constitute his well balanced lists. Of noteworthy interest is the fact that the "Operatic Night" program of Thursday evening included a selection from Richard Strauss' operatic comedy, "Der Rosenkavalier"—the first music of this composer to be heard in Symphony Hall since the beginning of the war. Needless to add, there were no demonstrations—except of pleasure. Obviously, local music lovers are of the opinion that the creative genius of a country is not to be condemned because of the destructive genius of its rulers.

ALICE NIELSEN RECEIVES WARM WELCOME IN RECITAL.

For the first time in a number of years Alice Nielsen, the charming lyric soprano of the old Boston Opera Company, returned to Boston, last Sunday evening, May 2, for a recital in Symphony Hall. Mme. Nielsen was heard in a program which offered ample opportunity for a display of her pleasurable art. It opened with Mozart's air of tender beauty, "De vien non tardar," from "Figaro's Wedding," which was followed by a French group comprising songs of Bachelet, Debussy, Duparc, Fourdrain and Vidal. Then came another Mozart air, Zerlina's coquettish plea, "Batti, Batti," from "Don Giovanni." The singer's closing group included pieces by Scott, Buzzi-Peccia, Lehmann, Arensky and Woodman.

Mme. Nielsen's singing of the music from Mozart was marked by the faultless phrasing, smoothness and style which distinguished her performance of Mozartean song in the distant days of the Boston Opera. Her singing throughout was characterized by musical sensibility of a very high order, and she was applauded warmly by her large audience. Mme. Nielsen delighted her local following with her sympathetic singing of the ballads which she offered as encores.

Jean Bedetti, the excellent first cellist of the Boston Symphony Orchestra, assisted Mme. Nielsen. His numbers included an unfamiliar and tuneful "Suite Ancienne," by Breval, a French composer of the eighteenth century, and pieces by Bruch, Glazounoff, Schumann and Popper. Mr. Bedetti played these pieces with the extraordinary skill and musical understanding which are now familiar to patrons of the Symphony concerts. He was accompanied by Alfred De Voto, while William Reddick played for Mme. Nielsen.

TITTO RUFFO PLEASURES IN CONCERT.

Titto Ruffo, the popular baritone of the Chicago Opera, was the attraction Sunday afternoon, May 2, at Symphony Hall, for the last of M. Mudgett's series of Sunday afternoon concerts, which, by the way, have been highly successful during the past season. Mr. Ruffo's numbers included an air from Massenet's early opera, "Le Roy de Lahore"; the seldom heard air from Rubinstein's opera, "The Demon"; Figaro's tuneful and gay song about himself from the first act of Rossini's "Barbiere di Siviglia," and songs by Tremisot and Costa. Mr. Ruffo's thunderous, though warm and full tones, and his buoyant spirits found ready response in an audience consisting largely of his compatriots, who half filled the hall. The air rang with "bravos" and handclapping at the conclusion of every number, and Mr. Ruffo had to lengthen his program considerably. The baritone was assisted by Anna Fitzu, soprano, who was heard in the familiar "Vissi d'Arte" from "Tosca." Arditi's difficult "Il Bacio," and songs by Del Riego, Dunn and Voorhis. Miss Fitzu looked and sang

particularly well, although her interpretations are often marred by the tendency to over act. The habit of resting her head on her shoulder at the end of every song while smiling coquettishly at her audience is particularly unfortunate and a needless handicap. However, she evidently pleased many of her hearers, and added a number of encores. Rudolph Gruen was a very fine accompanist.

BARROWS PUPIL FOR PROMINENT BOSTON CHURCH.

Claudia Rhea Fournier, a contralto from the studio of Harriot Eudora Barrows, has been engaged in the quartet of the Central Church in this city. Mme. Fournier gave a recital in Providence on April 29, when she was assisted by Jean Bedetti, solo cellist of the Boston Symphony Orchestra. This warm voiced singer has made a splendid impression on audiences and critics in New England.

SCHROEDER PUPILS WIN FAVORABLE COMMENT.

Gertrude Breene Thompson, a soprano from the studio of Theodore Schroeder, made a good impression on the Boston critics at her recent debut recital in Steinert Hall. Philip Hale said in the Herald, "Her voice was appealing, conveying effectively the sentiment of the verse." Olin Downes, in the Post, wrote, "Mrs. Thompson presented a program of interesting songs at her recital; a list which did credit to the mental independence of the singer. Her simplicity and sincerity made itself felt with excellent effect." The account in the Globe stated that she "displayed a clear soprano voice of excellent quality and sufficient volume, intelligible diction, and a gift for interpreting salon music, her splendid singing greatly

pleasing her hearers," while the Transcript declared "That Mrs. Thompson possesses excellent qualities in her voice and singing is apparent. The echo song was sung with vocal skill and brilliant effect, and there is no lack of variety in her interpretations."

Another Schroeder artist pupil, Frances Waterman, mezzo-soprano, of Providence, was equally successful, according to the Providence press, at a recital which she recently gave at the Churchill House in that city. The Providence Tribune wrote, "Miss Waterman's songs were admirably chosen and of sufficient variety to give her opportunity to display the excellent qualities of her voice. She sang artistically and with delightful song interpretations. Her voice is pure, of good range, and her singing throughout the evening revealed musically intelligence in no small degree." The review in the Providence Journal stated that, "Miss Waterman's singing revealed many pleasing qualities. She has gained in vocal breadth and style and has acquired a technic that enables her to express her temperamental nature in a very attractive and winning way. Her singing is a pleasure, rather than a task, and it is the consequent freedom and ease of delivery that makes her performance one of strong appeal." The critic of the Providence News said, "Miss Waterman, who made her debut last season, demonstrated the remarkable progress she has made in vocal expansiveness, technic and style. The facility with which she accomplishes the difficult parts enhances the pleasure which her large audience enjoyed. Her diction and expression presage much promise for a well rounded career."

PORTO RICAN WINS MASON & HAMLIN PRIZE AT THE NEW ENGLAND CONSERVATORY.

Jesus Maria Sanroma, of San Juan, Porto Rico, won the grand pianoforte, valued at \$1,650, at the eleventh annual competition for the Mason & Hamlin prize, Monday, May 3, at the New England Conservatory of Music. The judges were Pierre Monteux, conductor of the Boston Symphony Orchestra; Rudolph Ganz, pianist, and George W. Chadwick, director of the Conservatory.

The contestants in the order of their appearance were: Susan Elizabeth Williams (Aberdeen, Wash.), Jesus

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Maria Sanroma (San Juan, Porto Rico), Alice Mary Reilly, '19 (Brockton, Mass.), Raymond Prentice Putnam (Mechanicsville, N. Y.), Minnie Charlotte Wolk, '19 (Medford, Mass.), Mary Katharine Pope (Franklin, Tenn.), Lillian Helena Hirsh (Boston), Ruth Bernard (Boston), Tsuya Matsuki (Brookline, Mass.).

Each competitor was required to play the following selections: Finale of the sonata in F sharp minor, Brahms; scherzo from the sonata in B flat minor, op. 35, Chopin; "Reflets dans l'eau," Debussy.

Previous winners of the Mason & Hamlin prize have been: 1910, Julius Chaloff; 1911, Grace Nicholson; 1912, Charles L. Shepherd; 1913, Sara Helen Littlejohn; 1914, Herbert Ringwall; 1915, Howard L. Goding; 1916, Fannie Lewis; 1917, Martha Baird; 1918, Sue Kyle Southwick; 1919, Naomi Bevard.

Young Sanroma, who is sixteen years old and who will be graduated in June, came to Boston three years ago last September as a scholarship pupil of the Porto Rican Government. He entered the New England Conservatory and was assigned to David Sequeira, Nicaraguan composer and pianist, who has been his principal teacher. He had previously, at San Juan, displayed talent that gave him a local reputation as a prodigy, and at the age of ten had conducted an orchestra of his own. During his years of study in Boston he has made frequent appearances at student recitals and concerts, and outside the school has been heard in programs of two-piano music with his instructor.

HUBBARD PUPILS TO SING IN BOSTON CHURCHES.

A number of artist pupils from the studio of Arthur J. Hubbard, the vocal instructor and coach, have recently been engaged to sing in prominent local churches. Willard Amison, tenor, will sing in the quartet of the Second Universalist Church, filling the place once occupied by Arthur Hackett. Edith Bullard, soprano, goes to the same church, while Elsie Bishop, another soprano, will sing in the quartet of the Second Congregational Church.

SECOND ART MUSEUM CONCERT.

The second of the free concerts at the Boston Museum of Fine Arts took place last Saturday evening, May 1, in the gallery of tapestries, where the first of the series was given so successfully a month ago. The Harvard Glee Club, under Dr. Archibald Davison's able leadership, provided the music, which included ancient liturgical music from Palestrina, Lotti and others, and part songs from more recent pens. The galleries of the museum were again opened an hour before and an hour after the concert, and it is quite superfluous to add that the numerous company of music lovers again took advantage of the opportunity to see the extraordinary collection of art treasures gathered here.

MONTEUX NOT TO RETURN TO PARIS.

Pierre Monteux, conductor of the Boston Symphony Orchestra, has changed his original plans for the spring and summer, and will remain in this vicinity instead of returning to Paris.

Philadelphia Notes

OLGANOFF AND MARZIALI AT WANAMAKER'S.

Recently Carlo Marziali, tenor, was heard in recital at Wanamaker's store. He began his program with an aria from "Tosca," singing with fine intonation and an authority that won immediate as well as emphatic success for him. Among other selections offered by Marziali was a stirring rendition of "Flanders Field."

During "Great Authors' Week" in the Wanamaker store Mme. Eugene Olganoff, contralto of excellent

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vocal ability and fascinating personal appearance, was heard in concert to great advantage. Mme. Olganoff sings with an evenness and balance of scale blending that is especially worthy of commendation. Her program numbers included operatic arias, classical songs and works of the modern school.

SCHMIDT QUARTET DELIGHTS.

The audience that greeted the Schmidt Quartet on Friday evening, April 9, at Witherspoon Hall, was both large and enthusiastic. The program included Mendelssohn's quartet, op. 13, in A minor, and the A major violin-piano sonata of Cesar Franck. In the latter Emil F. Schmidt, founder of the quartet, played the violin part, while Ralph Leopold, a pianist of exceptional ability, presided at the keyboard. The association proved a happy one, the sonata being given with an authoritative understanding and an intellectual balance which aroused much spontaneous applause at its conclusion. Closing with the quartet, op. 59, No. 1, in F major, of Beethoven, the concert was brought to a finale of expressive effectiveness. The members of the quartet are Emil F. Schmidt, first violin; Louis Ange-

loty, second violin; Alfred Lorenz, viola, and William A. Schmidt, cello. The concert, under the auspices of the University Extension Society, was in aid of suffering children in Europe.

G. M. W.

"Haensel and Gretel" in Concert Form

The new form of entertainment which will be given next season throughout the country by musical organizations found great favor at its initial New York performance April 26. The program is made up of two parts: first, a miscellaneous program taking less than an hour, then Humperdinck's grand opera, "Haensel and Gretel," which is given in costume, with lighting effects, but without scenery, taking about an hour. The entire arrangement was made by Joseph Regneas, while James C. Boone is promoting the undertaking and acting as manager. The cast is the same one which is singing the work at the Capitol Theater, New York, this week. This is a re-engagement, the result of the excellent presentation at the initial New York performance in April, and also because "Haensel and Gretel" holds the record in box office receipts. When one considers that such famous works as "Tannhäuser," "Lohengrin," "Pagliacci," "Cavalleria Rusticana," "Hiawatha's Wedding Feast" and "In a Persian Garden" were given during the past six months, and that larger crowds flock to see "Haensel and Gretel" than any of those mentioned, it is but natural that clubs everywhere will welcome the opportunity of bringing this novelty to their city. There are seven characters in "Haensel and Gretel"; not only have they been fitted with the right voices, but also with right types, so that this may be looked upon as a unique and novel offering for the season of 1920-1921. A review of the work of the individual members of the company now singing "Haensel and Gretel" at the Capitol Theater will be printed in a later issue of the MUSICAL COURIER.

Cornell Music Festival

Today (May 13), tomorrow and Saturday, the twelfth music festival of the department of music at Cornell University, Ithaca, N. Y., takes place under the direction of Hollis Dann. A complete review of the festival will appear in a later issue of the MUSICAL COURIER.

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New York

Fine Performance of "Aida" a Feature of Oberlin Festival

Musical Union Also Does Superior Work in "The Spectre's Bride"—Cleveland Symphony Enjoyed in Matinee Concert—List of Soloists Includes J. Campbell-McInnes, Judson House, Lucile Lawrence, Paul Costello, Emma Roberts and Edgar Schofield

Oberlin, Ohio, May 1, 1920.—The usual May Festival of the Oberlin Musical Union was given last week and coming as it did, in April, was termed the Spring Festival. This was done because of the closing of the season of the Cleveland Orchestra, which furnished the accompaniment. Mr. Sokoloff, the conductor, sails for England within the next few days. Oberlin is benefiting by the founding of the Cleveland Orchestra, which is rapidly becoming one of the foremost in the country. Situated as Oberlin is, only thirty miles from the Ohio metropolis, music lovers here are already looking forward in future years to a series of symphony concerts as a part of the regular musical program of the college community. In these days when the transportation facilities are so serious a problem and the orchestras are keeping closer to their home cities, it is particularly fortunate that Adella Prentiss Hughes has made possible the founding of the Cleveland Orchestra.

"THE SPECTRE'S BRIDE"

"The Spectre's Bride," by Dvorák, was the work chosen by the Oberlin Musical Union for the first of the festival concerts. It is a cantata written by Dvorák in 1885 for the Birmingham Festival and is a strange mixture of beautiful music and that of the most commonplace description. The choruses are nearly all fine examples of choral writing and the union sang them in an inspiring way. The orchestration, too, was most unusual, especially in the accompaniments to the choral passages.

As much cannot be said of the solo parts. The Narrator role, taken by J. Campbell-McInnes, comprises much music that is uninteresting, but Mr. McInnes sang it with intelligence and in a satisfying manner. Judson House sang the part of the Spectre. His fine voice gave to the audience a distinct pleasure. Lucile Lawrence was the soprano, taking the part of the Spectre's Bride. She did beautiful singing in the "Prayer to the Virgin" near the end of the cantata.

"AIDA"

But it was on Tuesday evening that Miss Lawrence displayed her artistry and musicianship, as well as a lovely

voice, when she sang the title role in "Aida." Singing the entire part without music, with a quiet authority that commanded the enthusiastic respect of the large audience, Miss Lawrence proved herself to be a singer and a musician of most unusual caliber.

In "Aida" the tenor part is always considered one of the most important roles, and Oberlin was intensely eager to hear the man who was to sing the part of Rhadames—Paul Costello. Mr. Costello has not sung in a formal way in this country before, but his reputation had gone before him and his singing was awaited with the utmost interest. His voice is of a pure tenor quality and he sings with a freedom and an ease that is lacking in many tenors who essay this difficult role. Mr. Costello gave a great deal of pleasure to his listeners, especially his effective singing in the third act.

Emma Roberts sang the part of Amneris, and did her best singing in the latter part of the opera. The other roles were taken satisfactorily by J. Campbell-McInnes, baritone, and Edgar Schofield, bass.

CLEVELAND SYMPHONY CONCERT.

Too much cannot be said about the splendid symphony concert which the Cleveland Orchestra offered on Tuesday afternoon. The program comprised the Rachmaninoff E minor symphony, the two Debussy nocturnes, "Clouds" and "Festivals," and the Liszt "Les Preludes." In the symphony the orchestra did some playing which would do credit to any orchestra in the country. The thrilling first movement and the lovely adagio were among the very best orchestral performances ever given in Oberlin. The Debussy nocturnes formed a delightful contrast to the Rachmaninoff symphony, while the Liszt symphonic poem, although it sounded rather tame when compared to the luxuriant beauty of the symphony, was played with a fine spirit. Mr. Sokoloff may well be proud of what he has done in the last two years with this coming orchestra of the Middle West.

For the choral performances the orchestra and the chorus were conducted by Dr. George Whitfield Andrews, who is the conductor of the Oberlin Musical Union. He

handled his forces with splendid authority and gave to both performances a unity of chorus and orchestra that is not often heard. He deserves the greatest praise for his splendid work and his fine musicianship. F. B. S.

(See photo in illustrated section.)

Huss Pupils in Delightful Recital

On the evening of Wednesday, May 5, Mr. and Mrs. Henry Holden Huss presented a number of their intermediate and artist pupils in recital at the MacDowell Club, 108 West Fifty-fifth street, New York. These events, which are always looked forward to with much pleasure by hosts of friends and admirers of the artist couple, invariably attract large audiences. Mrs. Huss presented but one pupil, Georgette Bushman, who possesses a lyric soprano voice of good quality and excellent training. The convincing results of Mr. Huss' work was disclosed in the performance of the nine piano pupils who appeared.

Bach's concerto for three pianos in D minor (first movement), which opened the program, was played by Ruth Boyd, Charlotte Eaton and Alice McClure. The ensemble work of the three young artists showed rhythmic precision, sense of color as well as beautiful tonal balance. Grace Berman rendered in a musicianly manner Bach's fantasy in C minor. Vernice Nicholson was heard in Huss' delightful "Etude Melodique." Helen C. Van Buren made an excellent impression, playing "Arabesque" in G major and an etude by Sternberg. Miss Bushman sang two groups comprising songs by Paradise, Purcell, Debussy, Hahn and Schubert.

Ruth Boyd, an artist pupil of and assistant to Mr. Huss (who in 1917 was one of eight Huss pupils who gave a recital for Ignace Paderewski at the especial solicitation of the Polish pianist), played the second and third movement of her teacher's B major piano concerto. This work has been performed by the composer-pianist with the Boston Symphony Orchestra, New York Philharmonic Society, Cincinnati Symphony Orchestra, Pittsburgh Symphony Orchestra, St. Paul Symphony Orchestra, and on April 11, 1920, with the Detroit Symphony Orchestra, under the direction of Ossip Gabrilowitsch.

E. Marian Sexton presented a composition of her own entitled "Ballade." The first movement of Grieg's A minor concerto was well executed by Charlotte Eaton. Aileen Van Orden gave a good rendition of Liszt's "Etude de Concert" in D flat major, and Mme. Julie Kendig closed the program with a brilliant performance of the "Hungarian Fantasy" by Liszt.

Last Organ Recital by Warren Gehrken

Warren Gehrken, the young organist and choirmaster of St. Luke's Church, Brooklyn, gave his last recital for this season May 5, finishing the series of seven monthly recitals. The fair spring night brought an audience of good size to the beautiful church, and all at once "sat up and took notice" when harp arpeggios as from afar began the recital. This is an original effect, attracting instant attention. To retain that interest is quite another thing, however, yet young Mr. Gehrken accomplished this with his playing of Liszt's monumental prelude and fugue on Bach. Court organist Gottschalk of Weimar had much to do with the practical "lay-out" of this work, for Liszt never pretended to play the organ. That it is playable at all is due this man, whose kind face was familiar to all Liszt pupils of the '80's. Liszt thought orchestrally, and transferred his imagination to the organ, in this work. Its many difficulties were not observable in Gehrken's performance, so complete is his organ mastery. Schumann's canon, first made familiar to American organists in Guilman's tours, was clear and distinct, the imitation cleanly brought out. Four works by composers of America—Clarence Dickinson, Kinder, Stoughton and Yon—were played, of which the most important was Dickinson's allegro from his "Storm King" symphony. The qualities of imposing triumph and pastoral peace were well brought out, and the mighty tones of the full organ shook the rafters. Works by Rachmaninoff and Vierne were for organ, and "But who may abide" ("The Messiah") was sung by baritone Edward Hodgkiss with manly style and excellent clearness in the fast scale passages. To this Mr. Gehrken played most sympathetic accompaniments. The recitals have interested many people, and even on stormy nights good sized audiences have been present.

Olga Carrara with Chicago Opera

Information has just reached the MUSICAL COURIER that Olga Carrara, dramatic soprano, has been engaged to fill leading roles with the Chicago Opera Association during the season of 1920-21.

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Laurence Leonard and Margaret Romaine Sing at Manhattan, Kan.

Manhattan, Kan., April 7, 1920.—Laurence Leonard, baritone, and Margaret Romaine, soprano of the Metropolitan Opera Company, were heard here last night in a joint recital in the college auditorium. The audience was composed of students and their parents and both artists were accorded a very warm reception, which they justified.

Miss Romaine possesses a lovely soprano voice of excellent quality, which she employed effectively in several groups, embracing Italian, French and English songs. She is charming to look upon, and the audience liked her immensely and did not hesitate to show it. She gave many encores.

Perhaps, though, the great surprise of the evening was the singing of Mr. Leonard, who, although a newcomer, made such a deep impression that he will be welcome here again next season. He has a rich voice of great power and volume, but amazes his listeners because of his tenor top notes. These he produces without apparent force and is able to hold on to them for several seconds. In many respects Mr. Leonard's singing resembles that of Louis Graveure. He has that same admirable breath control and excellent diction. His rendition of the "Pagliacci" prologue captured the audience at once and served to show that here was a singer of much talent. In the French songs his soft singing was equally as effective as his dramatic, and when he was called upon to sing legato it was beautifully done. Mr. Leonard, too, gave encores after each group. L. T.

Harold Land Engaged for Maine Festival

Harold Land, the young American baritone, since his discharge from the U. S. Navy, January 1, 1919, booked one hundred and ten engagements up to June 1, 1920. Some of his recent appearances have been, a recital, Binghamton, N. Y., with Will C. Macfarlane, organist, in joint recital, April 22; Jersey City, April 25; Trenton, N. J., with the Monday Musical Club, April 26; Yonkers, May 3; Toronto, Canada, May 12. Sunday, May 16, Mr. Land will sing in Roseville, N. J.; in "Elijah," the oratorio which is fast becoming associated with his name, Newburgh, N. Y., May 26. He was also engaged for a performance of Franck's "The Beatitudes" in Wooster, O., May 26, but owing to the Newburgh engagement was forced to cancel it. The young baritone will be one of the artists at the Maine Festival, September 30 to October 6 of this year.

Ula Sharon Displays Skill as Dancer

Aeolian Hall stage had been very artistically draped with a great curtain, concealing the perennially ugly organ pipes, for the dance afternoon of Ula Sharon, a young girl of sixteen from Chicago. There are dancers galore nowadays, but the point which impressed about Miss Sharon was that she was a real dancer, not an improvising amateur, overburdened with "original" interpretative ideas, but one who had been thoroughly drilled in the old school of ballet and who adapted its technic to modern dancing. For which relief much thanks. Most charming of all was she in Percy Grainger's "Country Gardens" and a Drigo polka, to which she added as an encore a little burlesque of a double-shuffle, done on the toe points, that was so delightfully graceful that the audience insisted upon its

being repeated at once. E. Robert Schmitz, the French pianist, was assisting artist, and played Debussy, Saint-Saëns and the entire Schumann "Carneval" with his usual good taste. The Mendelssohn Quartet (Harvey Hindermeyer, Joseph Mathieu, Jackson Kinsey, and William Gustafson) sang. Mr. Mathieu of the quartet sang three songs of Spross, accompanied by Mr. Spross's own records on the Duo-Art piano. Miss Sharon danced also to Duo-Art records, in most cases the composer's own records, the experiment being entirely successful. Her "Peace Dance" was performed to the accompaniment of the Aeolian Organ, the roll being chaperoned by Dion W. Kennedy. And four of Mr. Schmitz's "Carneval" numbers were Duo-Arted, while he played the other eighteen himself. In fact, the Duo-Art piano sustained nobly more than its full share of the concert.

Rider-Kelsey Scores in Greensburg, Pa.

Mme. Rider-Kelsey sang the soprano part in the performance of "Elijah" given by the Mendelssohn Choir of Greensburg, Pa., Bertram S. Webber, conductor, on April 27. The Russian Symphony Orchestra provided the accompaniment and the other soloists included Theo Karle and Arthur Middleton.

Conductor Webber in writing Mme. Rider-Kelsey's manager, Daniel Mayer, after the concert, said: "I am very happy to say that our 'Elijah' was a tremendous success. Mme. Rider-Kelsey, Theo Karle and Middleton made tremendous hits. It is impossible for me to add anything to what has already been said about these artists, but I wish to say to you that they 'filled the bill' with me in every particular. And in the future, we shall not be satisfied with anybody below the standard they have established here in Greensburg."

First Euphony Society Breakfast

The first violet and gold breakfast of the New York Euphony Society, Mrs. James J. Gormley, founder and president, brought together a festively arrayed assembly of fine-looking women, and a few no less attractive men, in the grand ballroom of the Waldorf-Astoria Hotel, May 8. Following the breakfast, there were many short speeches (a most commendable feature of the affair), and the musical program which followed had on it these soloists: Edna De Lima, Emily Wills, Mildred Holland, Evelyn Law, Bernard Ferguson, Arthur Allan Fair and Fay Foster. Mrs. Lee Schweiger was chairman of arrangements, and prominent guests of honor were Governor Edwards, and Mrs. Edwards of New Jersey, Rudolph Ganz, Fay Foster, etc.

Reed Miller Returns from Long Tour

Reed Miller has just returned from a very successful tour of three weeks, giving recitals in Fassifern, N. C.; Bluefield, W. Va.; singing the Bach B minor mass in Chicago; Portsmouth, Ohio; Richmond, Ind.; Zanesville, Ohio; Bowling Green, Ky.; Lafayette, Ind.; and Danville, Ill. This singer will be in Bridgeport, Conn., May 13, and will sing "The Creation" in Wilmington, Del. The greatest honor that can be bestowed on a singer is to be re-engaged, which is the case at Bethlehem, Pa., where he is to appear at the Bach Festival on May 28 and 29.

Ralph Leopold's Recent Bookings

Although the concert season is fast coming to a close, Ralph Leopold has bookings which will keep him busy for some time to come. Aside from appearing at many private musicales during the past season, he gave two recitals in Aeolian Hall, New York, several in Philadelphia as well as in other cities adjacent to New York. His recent appearances were on April 23 in Pottstown, Pa., in a joint recital with his sister, Mrs. Newton D. Baker. At this concert Mr. Leopold played compositions by Brahms, Chopin, Scriabine, Amani, Dohnanyi, Liszt, Sauer, and Grainger. Mrs. Baker's two groups included "One Fine Day" from "Madame Butterfly," songs by Brahms, Rogers, Lieurance, and Negro spirituals by Burleigh.

On April 28, Mr. Leopold played for the Globe Music Club in the De Witt Clinton High School auditorium, New York, when he scored a tremendous success. His program numbers were, prelude, op. 35, Mendelssohn, Chopin's nocturne in G major and C sharp minor, scherzo, nocturne, (for the left hand) Scriabine; "Music Box," Sauer; and "Ride of the Valkyries," Wagner-Brassin.

May Peterson Draws Large

Audience at Selma, Ala.

Selma, Ala., April 25, 1920.—On Monday evening, April 12, May Peterson, soprano of the Metropolitan Opera Company, closed the Artists' Concert Series of the Music Study Club of this city. The M. C. A. auditorium was completely filled and Miss Peterson's very artistic rendition of a varied program found full appreciation. The Times-Journal of the following day spoke as follows of the singer's work: "Every number of her program found the audience responsive to the beauty of Miss Peterson's voice, and through the four parts, consisting of four songs each, the encores were numerous and were graciously responded to. The thrilling cadence of Dvorak's 'Songs My Mother Taught Me' caught the audience completely, and Miss Peterson responded to the encore by singing it again, as she did the end of the third part of her program, when Hageman's 'At the Well' was given." S. D.

Diaz Scores Another Triumph

Rafael Diaz, while in Atlanta with the Metropolitan Opera Company, stopped off for a song recital at Coker College, Hartsville, S. C., on Monday evening, April 26, where he had a remarkable personal and artistic success. The Metropolitan Musical Bureau, managers of Mr. Diaz's tour, received the following telegram from A. B. Lambdin of the College:

Diaz recital last night the very finest we have had at Coker. Praised by many as the most glorious voice heard in this section for years. Will be glad to do business with you when you give us artists like Diaz.

After the Atlanta season Mr. Diaz will appear at the Louisville, Indianapolis and Chicago North Shore festivals.

Mme. Soder-Hueck to Hold Summer Course

Mme. Soder-Hueck announces that she will again hold a summer course for teachers, professionals and pupils at her studios in the Metropolitan Opera House Building. This well known New York teacher has produced many successful artists, among them George Reimherr, who has never had another teacher.



NEW YORK MOZART SOCIETY'S ELEVENTH ANNUAL BREAKFAST AND SPRINGTIME FESTIVAL IN PASTELS, HOTEL ASTOR, MAY 1.

Standing at the raised table are Mrs. Noble McConnell, president, and forty-five honor guests, of which, however, some arrived after this "flashlight" was taken. They are: Master Benjamin Adriance, Mrs. Clarence Burns, Mrs. William R. Bishop, Mrs. Frank H. Bethel, Amelia Bingham, Gertrude Barnard, Mrs. Charles J. Come, Anna Crane, Rev. John H. Dooley, Maurice Deiches, Samuel G. Estabrook, Mrs. Julian Edwards, Edward Fifield and Mrs. Edward Fifield, Mrs. J. Morton Halstead, Mrs. George W. House, Florence Foster Jenkins, Dr. A. Edwin Keigwin and Mrs. A. Edwin Keigwin, Leonard Lieblich, Mrs. Harry Lilly, Mrs. Jack W. Loeb, Mrs. Horace C. Lockwood, Noble McConnell, Maurice Deiches, Mrs. James McCullagh, Mrs. Carroll Liga Nichols, Nicholas Orlando, Mrs. Bedell Parker and the Misses Parker, Mrs. Edgar Park, Richard T. Percy and Mrs. Richard T. Percy, F. W. Riesberg and Mrs. F. W. Riesberg, Alvin L. Schmoeger and Mrs. Alvin L. Schmoeger, Celeste Skays, Mrs. William R. Stewart, Mrs. James D. Shipman, Mrs. Frank M. Seaman, Mrs. Thomas Vician, Katharine Van Klenner, Mrs. H. McClellan Wade, Harriet B. Waters, Mrs. Charles S. Whitman, Metta Wooster and Mrs. John Francis Yawger.



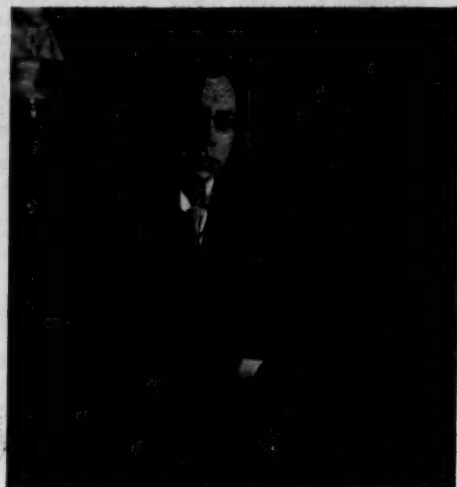
ANITA RIO,

Whose pupil, Elmer Winslow, son of Admiral Winslow, United States Navy, is singing the baritone role in the company now on tour presenting "Florodora." Verna Schaff, soprano, another pupil of Mme. Rio, has been engaged for a fifteen weeks' Chautauqua tour with the Lenzo Band.



ALFRED CORTOT.

The French pianist, photographed by the Goldwyn Motion Picture Corporation in Los Angeles, Cal., during his recent visit to the coast. Since January 1, Cortot has appeared here in public sixty-five times, making a total of one hundred concerts to his credit for the season 1919-20. While in America he also recorded no less than seventy-five compositions for the Duo-Art and Victor Talking Machine Company. The pianist is planning to return to France shortly, but will return to this country next season, and from January 15 to March 25, 1921, he will fill about forty engagements, including appearances as soloist with the Minneapolis, Cincinnati, Chicago and New York Symphony orchestras.



ROBERT MUELLER-HARTMANN.

The Musical Courier's new Hamburg correspondent, was born in Hamburg in 1884. He studied in Berlin, and later settled in Hamburg as a composer, music critic and professor of theory at the Bernuth Conservatory. Among his orchestral compositions the following are the most important: "Symphonic Ballad," "Variations on an Original Theme," "Symphonic Overture" and "Herbstreigen." He also composed a string quartet in D minor, a sonata for piano and violin in G major, many songs and piano pieces, most of which were published in Berlin and Leipzig. Carl Flesch, Arthur Schnabel, Richard Strauss, Ernst Wendel, Franz Mikorey and others have performed his music.



THREE SMILES FROM LOS ANGELES.

Mana-Zucca's visit to California has not been all work and no play. In the accompanying picture she is seen in the middle with Olga Steeb, the pianist, at her right, and Mrs. Gobert, her sister, on the left.



OBERLIN SPRING FESTIVAL ARTISTS.

Left to right—top row: Judson House, tenor; J. Campbell-McInnes, baritone; Edgar Schofield, bass. Second row: Dr. George Whitfield Andrews, conductor, Oberlin Musical Union; Emma Roberts, contralto; Lucile Lawrence, soprano; Nikolai Sokoloff, conductor, Cleveland Orchestra; Paul Costello, tenor. Bottom row: Prof. C. W. Morrison, director of the Oberlin Conservatory of Music; Adella Prentiss Hughes, manager of the Cleveland Orchestra; Alice Bradley, of Cleveland; Mildred L. Ferguson, assistant manager, Cleveland Orchestra; Daniel Mayer, New York manager. Seated: Louis Edlin, concertmaster, Cleveland Orchestra. (See story on another page.)



ARTHUR SHATTUCK'S PEN

Made these cartoons. It is evident that, although Arthur has been busy with his piano in Europe, giving a very successful recital in London a short time ago, he believes one should not neglect other talents if he has them.



LESTER DONAHUE.

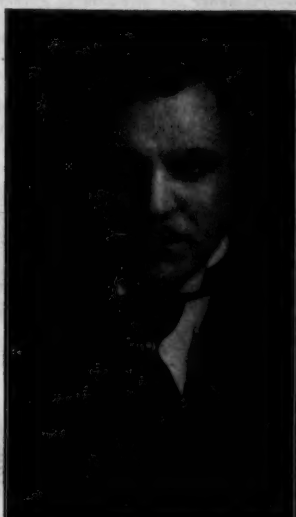
The pianist, sailed on April 24 for England on the Steamship Auguste Victoria. He will give a recital at Wigmore Hall, London, on June 7 under the management of Thomas Quinlan and will fill other dates in England, returning here in the late summer. Before leaving Mr. Donahue signed a contract to make Ampico records and he will play the Chickering piano in this country next season.





SASHA VOTICHENKO AND MRS. VOTICHENKO.

Mr. and Mrs. Sasha Votichenko sailed for Europe, May 12, where they intend to remain until the early fall, when they will return to New York. Mr. Votichenko will give a number of tympanon recitals in France and Belgium during the summer.



OLGA SAMAROFF,

Who, on more than one occasion, has been called America's leading woman pianist. Mme. Samaroff sailed for Holland on the steamship Adriatic on Saturday, April 24. She and her husband, Leopold Stokowski, were invited to attend the Mahler Festival at Amsterdam, but on account of the Philadelphia Orchestra's season continuing for several weeks, Mr. Stokowski was unable to accompany his wife. However, he will follow her abroad shortly, and both of these musicians will appear at a number of concerts in Holland, Mme. Samaroff as soloist and Mr. Stokowski as conductor of orchestra.



PRINCESS TSIANINA,

Well known in the musical world, will shortly start West to promote a large picture scheme of which she will be the head of the company. Further developments will be noticed in future issues of the Musical Courier.



TAMAKI MIURA

The popular Japanese soprano of the Chicago Opera, photographed recently in the garden of the Hotel de Paris, Monte Carlo. The building is the Casino (part of which is the Opera House).



DAVID AND CLARA MANNES.

Whose sonata recitals for violin and piano have been enjoyed by large audiences from coast to coast, will again be heard in the leading cities of the United States during the season 1919-20. The unusual activities of this artist-couple permit their departure from the metropolis only occasionally.



GIULIO CRIMI,

Italian tenor of the Metropolitan Opera Company, photographed in one of his favorite domestic roles. Mr. Crimi is seen here "rocking the baby to sleep." It is his little American son, the youngest of three children, who was born in New York two years ago. Evidently the tenor does not believe in the modern methods of bringing up children by letting them cry themselves to sleep. One of his Italian lullabies does the trick after a few minutes.

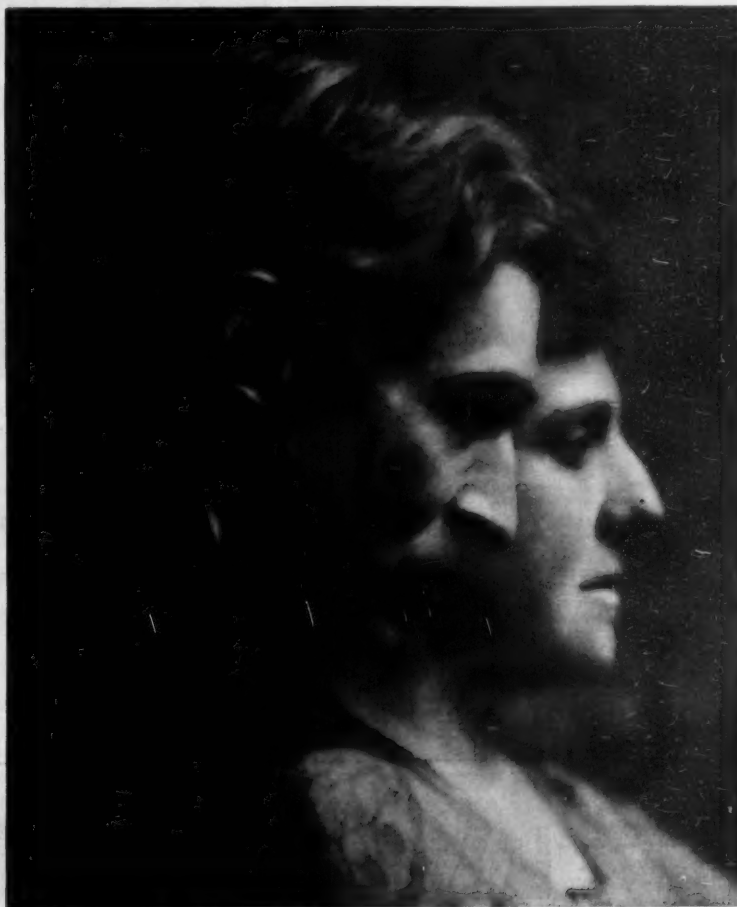


Photo © Arnold Genthe



HELEN MOLLER,

Founder and head of the Helen Moller Temple of Dancing, whose dancers have been attracting considerable attention this season through the series of monthly recitals at the Temple. Very shortly now Miss Moller and her girls will go to their summer school at Mt. Kisco, N. Y., where they work under the most delightful surroundings. (Photo, Maurice Goldberg.)

LEON SAMETINI AND HIS PUPIL, HAROLD AYERS. At the last popular concert given by the Chicago Symphony Orchestra, under the direction of Frederick Stock, an innovation was introduced in selecting a soloist who was not a member of the organization. The honor of breaking the general rule was given to a young Chicago violinist, Harold Ayers, a talented pupil from the class of Leon Sametini, the able instructor and head of the violin department of the Chicago Musical College. Mr. Ayers' success was spontaneous and well deserved.



SERGE PROKOFIEFF,

The brilliant young Russian pianist, sailed for Europe on April 24 to spend the summer months in France and England. He will give a concert in London and will make a tour of the provinces besides conducting several of his orchestral works in London. During the latter part of the summer, which he will spend in France, he will complete his new opera which may be produced here next season.



RUBINSTEIN CLUB'S SEVENTEENTH ANNUAL BREAKFAST AT THE WALDORF-ASTORIA HOTEL, MAY 1.

Scene in the grand ballroom of the Waldorf-Astoria Hotel, New York, Saturday, May 1, when the Rubinstein Club, Mrs. William Rogers Chapman, president, held its seventeenth annual white breakfast. The event was in the nature of a May Day party, diminutive maypoles being used as table decorations. In delicate pastel colors, together with the many earl-colored butterflies, the scene was very beautiful indeed. Guests of honor included Dr. and Mrs. Harry Emerson Fosdick, Deputy Commissioner and Mrs. Frederick A. Wallis, Captain and Mrs. A. B. Simmonds, Signor and Mme. Gino Marinuzzi, Mr. and Mrs. William Wade Hinshaw, Rosa Raisa, Giacomo Rimini, Kate Douglas Wiggin, Clara Novello Davies, Frank Munsey, Helen Boswell, Mrs. J. J. Gormley, Mary Garrett Hay, Mrs. Harry F. Lilly, Mrs. John Miller Horton, Mrs. Thomas Fletcher, William Rogers Chapman, Mrs. Howard MacNutt, Mrs. Ralph Trautmann, Mrs. John Lewis Childs, Katharine A. Martin, Mrs. Leonard L. Hill, Mrs. Charles G. Brazmar, Mary Jordan Baker, Mrs. Alexander H. Candlish. (Photo by Drucker.)

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"Fundamental Principles of Music Education," by
Robert Foresman, Quarto, pp. 128, with Musical
Illustrations

This noteworthy discussion of the psychology of practical music teaching in the public schools is the first formal publication issued by the newly incorporated firm of Robert Foresman Company. Yet for nearly thirty years, Mr. Foresman has been an active force in music educational progress, and during those years he organized and established three of the great school music systems which have had universal use in the work of the American schools. Immediately following this work on the "Fundamental Principles of Music Education," The Robert Foresman Company issues two significant books of songs, and these four hundred "Songs and Studies" will represent the best fruit of the author's thirty years' simultaneous exploration in the literature of the world's songs, assembled as they are from many classic and nationalistic sources.

The history of music teaching in America's public schools extends well back into the first half of the last century; first, as it began in Boston in the middle of the thirties, and soon after, reaching westward to some important incidents in Chicago. Since then there have been periods of vast activity in various sections of the American field. Yet the present epoch of intensive study and practice of the branch began hardly more than a score of years ago, when it became the lasting honor of a number of school book publishers to accelerate musical progress through a system of summer normals in school music methods. Incident to the epoch, considerable literature has come into being, although until now Mr. Foresman's volume on "Fundamental Principles of Music Education" constitutes the most pretentious single study that the practical school music problem has brought forth, and time may soon show that the work is itself usher to a new epoch.

The author begins his discussion with the observation that the teaching of the ordinary routine branches in our common schools formerly gave first emphasis to structure and form in order to secure understanding of content, but the process was soon reversed and consideration successfully given in the order of content, then structure and form. Likewise the teaching of music had begun in the same order, from structure to content, and here the process of reversal was soon tried again; and whereas the routine branches had gradually righted themselves, the music branch did not. Here the author analyzes the failure by showing that "In all subjects but music there is a direct and absolute relationship between content and structure. In music, on the other hand, the basis of expression is not through idea, but through feeling; and the relation between musical structure and musical feeling is not direct and absolute as it is between thought and form in the routine subjects. Hence the need of a new relationship for music teaching."

This new and different factor is the relationship between feeling and feeling's own inherent structural development, and definite organization and classification. The process involved is wholly and entirely musical and artistic. Musical feeling, as developed in a casual or incidental way, through musical expression, is too vague and too indefinite to admit of being related to the definite technical phases of music.

"The first four years of school should be devoted to this organizing and stabilizing process of musical feeling," says the author, and he further shows that these years are analogous to the child's life at home through the several years before he goes to school at all. Continuing, he says that "In language, every word of the child's vocabulary has grown out of his sense experience. In arithmetic, every calculation has behind it sense experiences—observations involving numbers, and to give children four years' training in the musical sense is merely to give a background such as they have relatively in the other subjects. Consequently, among other things, teachers must understand what music is to the individual, how stimulated by musical feeling, what phases of music are remembered, and how music influences life, so that from the beginning music is a living subject and not a lifeless one, as embodied in scientific relations and material values."

As to the author's idea of the constructive processes needed in music education through feeling, he says:

"The first stage is the establishment of musical feeling through the study of songs which strongly stimulate musical feeling, without any conscious recognition of the effects. The second stage is the recognition of such effects and giving names to them—using the notation. The third stage is the conscious application of the feeling for musical effects to sight reading, and to singing with correct interpretation and expression."

The great number of brief musical examples which are introduced to illustrate certain structural phases of music relationships and their varied phases of feeling, constitutes a very effective help in vivifying the author's thought. It is only after a careful examination of all these combined elements that the reader becomes fully aware of the great significance of Mr. Foresman's study and conclusions. Just then it becomes apparent, as well to all adherents of the classic symphony and chamber music literature, that through his thirty years of devotion to the immediate needs of the school music topic, Mr. Foresman has been continually drifting into closer communion with those grand principles of form, of unity and symmetry which give the classics their constant and stable power.

Music

HUNTZINGER & DILWORTH, NEW YORK

"O Little Songs," for Soprano, by Rhea Silberta

Roger de Bruyn has made a very nice Italian translation of the poem by Perrin Holmes Lowrey, and Silberta has composed music in real Italian style, of pastoral character, graceful and expressive. It is to be sung "andante cantabile," and there is large variety and tunefulness in the seven-page work. The diminuendo on the chords of D during five measures is unusual and effective. Nearly all of the last two pages is taken up with a coloratura cadenza (which may be sung or omitted), and which runs to high E and D. The repeated iteration of a little figure, a "turn," in the piano part, is a feature. Galli-Curci would make a big hit with this song.

"The Message," Song, by Rhea Silberta

This song, by the composer of the famous "Vohrezeit" as well as of the previous song, is for high and low voice, of utmost expression, with synopscated chord-accompaniment for the most part, fine melody and changing harmony. Again the sequences in the piano part, a graceful figure, is noticeable. The composer shows dexterity in modulation, all of it well done, perhaps the climax of Silberta's music. It is dedicated to Harriet McConnell, who has the voice and deeply expressive powers necessary to make it notable.

G. SCHIRMER, NEW YORK AND BOSTON

"A Kiss," Song, by David W. Guion

Two songs for medium voice with piano accompaniment are "A Kiss" and "Return," the poem of the former being by Mary Hunt McCaleb, and of the latter Jessie B. Rittenhouse. "A Kiss" is a subject of universal appeal, and the chorus tells the reason, as follows:

"A kiss is so very entrancing,
It bears such a marvelous charm,
Don't tell me a thing so delightful
Could possibly be any harm!"

Just think of it, boys, for a moment,
The rapture, the exquisite bliss
Of two rosy lips lifted up to your own,
And you bending down for a kiss!"

Mary Hunt McC. must know whereof she writes. . . and David W. Guion certainly knows how to compose appropriate music for this entrancing subject. Not difficult, easy to perform, like the subject, the range from E flat, first line, to the same tone, fourth space, with playful melody in the chorus, it is much like a gavotte. Original in the close, where the piano executes a glissando (slide) landing on a diminished seventh chord, where the word "smack" is printed.

"Return" could well be named "Regrets," for it tells of "the words you did not say, and the kiss you did not give." It is to be sung "slowly and plaintively," and can be made most effective if rightly interpreted. Range, low E flat to high F, top line.

"De Ol' Ark's a-Moverin'," Song, by David W. Guion

The foregoing song, and "Greatest Miracle of All" are coupled in the publisher's announcement. "De Ol' Ark" is a sure enough darky song, having true negro tunefulness and marked swing. It calls attention to dat sister, dressed so fine, to dat brudder, dressed so gay, and sings:

"Hell's gwine a-come fo' to carry them away!
(Chorus) O, de ol' Ark's a moverin', a moverin',
An' I's gwine home!"

The entire lay-out of the song is genuinely characteristic, the piano accompaniment setting the feet to tapping; it ends pianissimo. For high and low voice.

"Greatest Miracle" is a slow song, also in realistic darky style, concerning the Good Book, the miracles de Lawd used ter do, how de Red Sea parted, an' de whale ate Jonah, too!

"But dat am nothin' to de miracle de Lawd jus' did,
Fo' to-day He up an' sent me down a little cullud kid!"

It has true feeling in it, and coupled with "De Ol' Ark" would make a very fine concert number. Range, low D below the clef to G above.

(Continued on page 58.)

Caroline Curtis Under Biais' Management

Caroline Curtis, soprano, will appear next season under the management of Raoul Biais.

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Anna Craig Bates, June 14, 734 Pierce Building, St. Louis, Mo.

Mary E. Breckisen, 354 Irving Street, Toledo, Ohio.

Louisville, Ky., June; Toledo, Ohio, July.

Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas.

Dallas, March 8; Memphis, Tenn., June 21.

Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore.

Portland, April 15; August 15.

N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.

July 12, Walla Walla.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

June 1, 1920.

Jeanette Curry Fuller, Rochester, New York.

July 1st, Rochester.

Cara Matthews Garrett, Bay City, Texas.

Normal Class, June, 1920.

Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.

Richmond, June.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Maud E. Littlefield, 204 So. Olympia Street, Tulsa, Okla.

Phillips University, Enid, Okla., June; Colorado Springs, Colo., July.

Carrie Munger Long, MacBurney Studios, 608 Fine Arts Bldg., Chicago, Ill., June 21, 1920.

Mrs. Wesley Porter Mason, 3011 Worth Street, Dallas, Texas.

Dallas, June 8; Denver, Colo., August 3.

Harriet Bacon MacDonald, 608 Fine Arts Bldg., Chicago.

Chicago, July 17; Minneapolis School of Music, Minneapolis, August 2.

Virginia Ryan, 1215 Washington Street, Waco, Texas.

Waco, June 1.

Laura Jones Rawlinson, 554 Everett Street, Portland, Ore.

Portland, April and June.

Mrs. Urs Synnott, 824 No. Ewing Avenue, Dallas, Texas.

Dallas, March 8, June 28.

Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.

Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.

Indianapolis, Summer Class.

Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.

July 5.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.

Oklahoma City, June 14 and July 26.

Clara Sabin Winter, 410 No. Main Street, Yates Center, Kan.

Wichita, Kansas, June 2.

Mattie D. Willis, 617 So. Fourth Street, Waco, Texas.

Baylor University, Waco, June 17; 3609 Broadway, New York City, August 2.

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PARIS HEARS THE PIERNE "GUITARE" FOR FIRST TIME IN ORCHESTRAL FORM

Colonne Orchestra Gives Fine Reading of Composition Originally Scored for Violin and Piano—Comoedia Offers Scholarships to Tenors—Fourdrain's New Music Well Liked—"Concerts Prenez" Prove Popular—Notes

Paris, April 19, 1920.—The Colonne Orchestra, conducted by Gabriel Pierné, included in its final program "Guitare," by Edward Lalo. This composition, although not new (of course) was heard on this occasion for the first time in its orchestral form. Published for violin and piano, it had been originally conceived for orchestra. The orchestra parts were found after the composer's death by the publisher Hamelle. The composition, although of small importance, was heartily received. It is worthy of mention that these Saturday afternoon Colonne concerts commence at five o'clock, an hour which might be well experimented with in America. As someone has remarked, it is an hour when there is nothing to do but "sit around and wait for dinner." The only reason people take tea at that hour is because there is nothing else to do. Here they take the "aperitif," formerly absinthe, now forbidden—and in dry America—! Let us, by all means, have five o'clock concerts.

On April 11 the same orchestra gave a Beethoven Festival with the Mass in D and the ninth symphony. The soloists were Mmes. Campredon and Legrand-Phillip, M.M. Gabriel Paulet and Narcon, with a violin solo by Firmin Touche, and chorus of about three hundred. The execution was not above mediocrity.

TENOR'S ATTENTION!

On top of this I hesitate to announce the prize scholarships offered by Comoedia for tenors of France and allied nations. This competition is for the purpose of discovering a voice, not knowledge or musicianship. It is for amateurs only. The winners are guaranteed a musical education. Of course the participants must be in France. It is a good chance for young men who think they have tenor voices of real merit and feel they can afford a trip to France for the trials. No date for the trials has yet been published. For information address Comoedia, 27 Boul. Poissonniere, Paris (Comoedia is an important theatrical and musical daily. Winners of former competitions now hold important positions here. One of them, I understand, is in the Opéra, another in the Opéra-Comique.)

FOURDRAIN'S NEW MUSIC.

As already mentioned in the MUSICAL COURIER, The Odéon, one of the subventioned theaters here, recently gave a performance of "Arlequin poli par l'amour," by Marivaux, with incidental music by Felix Fourdrain. This is a poetic fantasia of the seventeenth century and the music is excellent. It will produce, undoubtedly, a suite that will become popular with the orchestras. Notably there is a violin solo that is delightful.

Fourdrain has adopted the plan of combining the most modern of harmonies with the external form of the past, just as Ravel has done in some of his shorter works. It is strange that these modern harmonies should suggest the past to us more strongly than would any music made in actual imitation of the music of a century or two ago, just as the reconstruction of this epoch in literature with its imitation of old English suggests the past to us more strongly than any book actually written at that time. The score of Fourdrain, in spite of its modernism, sounds more archaic to our ears than the thin tinklings of a Rameau or a Rousseau.

PARIS JOTTINGS.

Yvonne Gall has returned from America none the worse for her accident. She leaves immediately for Spain where she is to give a number of performances before her appearance in Paris about May 1. Her success abroad has endeared her more than ever to the French public and her reappearance at the Opéra is awaited with impatience.

The Trianon-Lyrique is now giving, in repertory, in addition to the many works already listed in this column, "Zampa" by Herold, of which most of us only know the overture, and "Jeannot et Colin" by Nicolo. This latter work displays a most admirable technic. The writers of comic-opera of today could learn much from it. It is gay and comic, as such things are supposed to be, but the music is not sacrificed. It is real music from beginning to end,

written properly for the voices, the words properly accented, and Lucy Vauthrin is excellent in the principal role.

Two interesting lectures were given, April 6 and 9, at the Sorbonne (the University of Paris) by Paul Landormy on "The Music of France," the first dealing with Rameau and his time and the second "from Cesar Franck to Claude Debussy." There are many similar lectures given by men of undoubted learning all free to the public, and American music students in Paris will do well to avail themselves of these opportunities.

"LES CONCERTS PRENEZ."

An original undertaking is being tried out under the name of the "Concerts Prenez." A quintet—M.M. Dorson, Cornette, Jurgensen, Prenez and Yovanovitch—gives chamber music recitals at the Salle de Geographic, every evening except Wednesday and Friday. It is not unlike the Concerts Touche where symphony concerts with a small orchestra are given every evening except Monday,

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Thursday and Sunday matinee. The idea is excellent. Whether it pays or not I cannot say. Certainly the Concerts Touche must pay, considering that they have been going on for years. It is amazing what variety both of these organizations offer on their programs. I should think the cost of the music alone would be prohibitive.

AN ENTERPRISING SINGER.

In earlier letters I have frequently mentioned the custom here of announcing the appearance of So-and-So of the Opéra or the Opéra-Comique or otherwise prominent, just so as to attract a crowd when it is perfectly well known, I suppose, that So-and-So cannot or will not appear. At times, I presume, the artist sells the use of his or her name. Sometimes the name used is not that of an artist but of some well-known mondaine with a resounding title: "under the distinguished patronage of the Countess X—." Recently Mlle. Myrris received a telephone communication from a theatrical agent wishing to engage her to sing "Si j'étais Roi." Having an engagement on the date named she refused. What was her surprise to learn later that her name had been used both on posters and programs and that her work had been adversely criticized. She immediately brought suit, and recovered 300 francs damages and costs, a nominal sum, but it will no doubt end this abuse.

IMPOSSIBLE PLANS.

Here is another plan to advance French music, this one under the management of Felix Delgrange, 23 Rue du

Rocher, Paris. It has for its object: "To give to the French people a respect for real music; to introduce music into the provinces (i.e., the cities and towns of France outside of Paris); to assure the production of national works, by instituting an effective protection of the composers of France; to organize concerts to make known French music abroad."

THE LICENSED TEACHER.

One of the plans offered to effect all this is singularly like what we have discussed so much in America, notably in California: to require every teacher to have a license or diploma. It is also suggested to suppress gratuitous instruction in conservatories, schools, etc. And, worst of all, it is further proposed to suppress absolutely free tickets to concerts, and a foot note to this says: "How the situation would be improved if every auditor could be made to understand that it is the duty of everyone to participate in the expense of every concert worthy of interest!"

Before that millennium arrives, however, human nature will have to be changed! Today it is impossible, as impossible as real socialism or real sovietism. For the next thousand years or so people who buy a concert ticket will do so out of self interest, because they expect to get their money's worth in pleasure or instruction or social prestige or something.

THE COLD WHITE MOON STUFF.

Walter Rummel was heard in three recitals this season, March 13, March 27, April 10, giving the following interesting programs. First recital: Schubert program, "The Wanderer" fantasia, the posthumous sonata in B flat, the six "Moments Musical," Military march (Tausig). Second program: Chopin—fantasia, F minor, two nocturnes, five preludes, scherzo C sharp minor, sonata, five studies, four mazurkas, two polonaises. Third program: Liszt—six "Harmonies Religieuses," sonata in B minor, Hungarian march, rhapsody No. 8.

Mr. Rummel is an excellent artist. He understands (he would probably object to the word) the music he interprets. It seems to flow from him naturally, without effort. The result is pleasurable.

A somewhat unusual feature of his program is a short introduction, too long however to quote. It begins as follows: "The introduction, the first, dealt with the obstacle which, between the artist and the music, is the piano. This present introduction will deal with the obstacle which, between the public and the music, is the rational mind of man. . . . The gods created man in their own image. Man was bathed in the divine light. When man ate of the fruit of the tree the gods thrust him out of heaven and a door closed behind him. They had created the brain of man. . . . And through centuries and centuries the gods have modeled the sombre vaults of the brain of man, they have built a labyrinth with endless paths in order that the thought of man should lose itself therein. . . . Dimmer and dimmer the light of the gods was reflected in man. . . . Complete darkness, the doors closed. . . . Here, above, the resplendent sun of divine wisdom. . . . There, below, the dark shadow of the great vaulted door. Intelligence becomes intellect—fecundity, sterility. Inspiration becomes reason—reality, abstraction. The music of the spheres becomes a parched script. The cold white moon shines on a bottomless sky," etc.

There is more of it. The idea, which I grasp dimly, perhaps incorrectly, seems to be that the public should immerse itself in the aesthetic enjoyment of music without thought; that the public should merely feel without effort at understanding.

THE "BIG" AND THE "LITTLE" ARTIST.

But, I may add, if the artist is big enough the public does feel without any effort at understanding. It is only the small artist that gives lecture-recitals. The big artist possesses so much art that he does not have to talk about it. Just as the big orator leads us by his personality and magnetism to applaud wildly a lot of stuff that seems weak and flabby enough when seen in print, so the great artist leads us (the public) to applaud when we (the critics) know that the playing is not good. Witness, Paderewski. The critics are almost uniformly against him, the public almost universally for him. And the public has the best of it. They get enjoyment, delight, out of it, while the critic only gets a grouch. Quite right! Intelligence is out of place in an art the very foundation of which is feeling. F. P.

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Soprano Received with Enthusiasm—Spalding Heard in Fine Recital

San Antonio, Tex., April 8, 1920.—May Peterson, soprano, was presented in recital March 22 by the Tuesday Musical Club and Chaminade Choral Society, Julien Paul Blitz, director, and Flora Briggs, accompanist. The Choral Society opened the program with two widely contrasted numbers, Chorus of Cigarette Girls from "Carmen" and "The Song of the River," by John M. Steinfeldt, of San Antonio. The numbers were excellently given under the baton of Mr. Blitz, who proved that he had perfect control over the chorus by the splendid attacks, releases and sustained tones. At the conclusion of the numbers the chorus left the stage and occupied seats among the audience.

As Miss Peterson stepped on the stage she was greeted with much applause, for her gracious personality was sensed at once. Her program consisted of Italian, French, Spanish, Swedish and English songs, also a negro spiritual. It would be difficult to say in which she pleased most. Her voice is clear and sparkling, and she produces the high tones with the utmost ease. A repetition of "Wi-um," an Indian lullaby, by Lieurance, was necessary, and, besides other repeats and recalls, encores were in order after each group. The artist gave short explanations of the numbers sung in foreign tongues, making them doubly interesting. At the conclusion of the program the chorus members flocked back of the stage to congratulate her, and, in compliment to them, she sang "From the Land of the Sky Blue Water," at the end saying, "That's just for you, girls."

Miss Peterson certainly has sung her way into the hearts of the people here, and will always be assured of a warm welcome. Augusta Bates was the accompanist, and furnished excellent support.

SPALDING HEARD IN FINE RECITAL

Albert Spalding was presented in recital by the San Antonio Symphony Society, March 16, in Beethoven Hall. He was greeted by a large and most enthusiastic audience as he stepped on the stage, and tribute was paid to his art throughout the evening, his audience insisting on encores. The program consisted of music by Handel, Bach, Bruch, Sarasate and Paganini. The only modern numbers were a group by Spalding—"Castles in Spain," "Lettre de Chopin" and "Alabama."

Mr. Spalding is a master of the violin; technical difficulties seem not to trouble him at all, and his double stop harmonics were amazing; his tone is big, rich and warm; his musicianship is unquestioned, and, above all, he is a splendid type of the American artist. Particularly noticeable was the absolute lack of mannerisms and affectations. One number of more than particular interest was Bach's sixth sonata, for violin alone, in which all the beauties of the instrument were brought out. Mr. Spalding was most ably assisted in the other numbers by Andre Benoist at the piano. S. W.

Great Success of Fay Foster's New Song

"Are You for Me, or Against Me," is an infant in swaddling clothes, but its fond parent, Fay Foster, is daily watching with the greatest curiosity, not to say anxiety, a growth so phenomenal that the babe bids fair to becoming speedily a giant. She says that although but a few weeks old it has already attained a man's size and is growing every day. The beginning was when this new song was sung at the National Conference for the School Supervisors of Music at Philadelphia on March 26. On this

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occasion Charles Laird, of Minneapolis, sang it as a baritone solo with a response from the entire convention of about fifteen hundred supervisors. Its success was unprecedented. The general expression of opinion was that the dignified and lofty patriotic sentiment embodied in the lyric had been treated by Fay Foster in just the manner necessary to make it a song that both could and should be sung by the growing youth of our land in their schools. The composer who was present and played the accompaniment was congratulated warmly on all sides, and a popularity was predicted for this composition as great, if not greater, than that of "The Americans Come!" now practically established as a classic.

Wager Swayne's San Francisco Musicales

The class musicales which are so important a feature of the work of Wager Swayne, the well known piano teacher of San Francisco, are being continued regularly in his studio-home there. The fifth and sixth of them took place respectively on March 2 and March 16, the pupils participating including Mrs. George Uhl, Josephine La Coste Neilson, Ellen Swayne, Frances Virginia Melton, Ethel Denny, Maye Carroll, Marion Frazer, Audrey Beer, Enid Newton and Edwin Calberg. Without exception, the Swayne pupils play with that distinctive professional style which is the result of a fixed purpose in all his teaching—that of preparing his pupils for public appearances.

Mr. Swayne was very much pleased over the success of Marie Mikova, who scored so distinct a success at her first recital in Aeolian Hall, New York, given a short time ago. Miss Mikova is a product of the Swayne studio, having studied with him many years, both in Paris and since his return to America.

1,400 Greet Gray-Lhevinnas at Seattle

For a long time after the Gray-Lhevinnas had left the platform the storm of applause continued. As it died away one sat a few minutes to wonder just what makes Estelle Gray and her husband, Mischa Lhevinnas, so different? This Seattle audience was carried away by a class of music which is usually "over the heads" of many of the crowd. Yet those great classics did not seem at all intricate or even difficult because of the consummate art of the little violinist who stood before them telling, in the most lusciously rich speaking voice, (with such subtle shadings and inflections in it) the intimate things that one so seldom hears, about how the numbers came to be written and what they were all about. "The greatest art is natural," some one said. How many people can just be so human and natural that no matter what they do you feel it just pours out like springs of crystal water from the heart of Mother Earth? Fourteen hundred hearts have deep within them, at Seattle, a delightful memory of the Gray-Lhevinnas.

Pupils of Mrs. Harrison-Irvine in Recital

Eleven of the pupils of Mrs. J. Harrison-Irvine gave a most interesting piano recital at her studios in Carnegie Hall, New York, on the evening of Saturday, May 1. The program was furnished by Henry Lewis, Muriel Bashlow, Gertrude Cristol, Marie Lohman, Charlotte DeWitt, Helen Dwyer, Edith Shulman, Louise Gugelmann, Blanche Salomon, Florence Kleppe and Nell Hanks. Orchestral parts for the MacDowell D minor concerto were played at the second piano by Mrs. Irvine. Some of the composers represented were Mana-Zucca, Chopin, Schumann, Harold Morris, Smetana, Cecil Burleigh, Chopin and MacDowell.

Kronold Concert May 17

Hans Kronold will give his annual New York concert Monday evening, May 17, at Carnegie Chamber Music Hall. He will play some of his own works, as well as little known pieces by modern cello composers. Bertha Lansing Rodgers, contralto, will sing a group of five of his songs, and a sonata for piano and cello by Herman Spielter will be played by Mr. Kronold and the composer. Charles Haubiel, playing a group of his own piano compositions, completes the program.

Helen Yorke Booked for Elizabeth

The Women's Choral Union of Elizabeth, N. J., will have its annual affair on Monday evening, May 24, at the First Presbyterian Church, Parish House, and Helen Yorke has been engaged as the soloist.

Helen Yorke will also appear at the Academy of Music on Saturday evening, May 15, before the Orpheus Club of Philadelphia and on Thursday afternoon, October 7, with the symphony orchestra at the Worcester Festival. In addition she has been offered five engagements from her native state of Maine, details of which will be announced later.

Ethelynde Smith Well Received at Harrogate

It was a most enthusiastic audience which greeted Ethelynde Smith, soprano, on April 19, when she gave a song recital at Lincoln Memorial University, Harrogate, Tenn. Miss Smith was royally entertained by the students and faculty of the school, being tendered a party after the concert and taken on long automobile rides through the beautiful country in that region. There was also a gathering in the soprano's honor at the delightful mountain cabin of one of the members of the faculty.

Lada Lives Up to Reputation in Lynchburg

One of the recent very successful appearances of Lada was at Lynchburg, Va., on April 26, when she presented a most interesting program at the Academy. Many favorable reports of the skill of the young dancer had preceded her to Lynchburg, and, according to the press of that city, she fully sustained everything said in her praise.

Vanderpool Accompanies Singer

On Tuesday evening, May 4, Frederick W. Vanderpool accompanied Mme. Farrington-Smith in a group of his own songs at a concert given in Elizabeth, N. J., where Mme. Smith has a large class of pupils. The songs were: "Regret," "Values," "Love Will Die" (dedicated to the singer) and "The Heart Call."



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OPINIONS OF THE PRESS

Grasse as Violinist-Organist-Composer

Edwin Grasse, the New York violinist whose compositions for that instrument are well known, has devoted himself to organ playing to such an extent that he has appeared as organ virtuoso in several cities. March 17 he played organ and violin solos, and five of his own compositions appeared on the program, at Old St. Paul's Church, Baltimore, under the direction of Edwin L. Turnbull. From a private source it is learned that Mr. Grasse had a real triumph in Baltimore and proved to the satisfaction of a large audience that he is master of the organ as well as of the violin, and is a composer with a fine future. While in Baltimore he played for the blind soldiers at Evergreen, and at night for the Johns Hopkins Orchestra. He had a fine organ to play at his St. Paul's recital, and the audience, which packed the edifice to the doors, with people standing, listened with delighted attention to both his violin and organ playing. What he played and how he played it is told at length in three newspaper notices, extracts of which are reproduced herewith:

His executive work was not limited to that of organist, as might be expected in a church recital, but with it he combined the part of violinist. In the latter capacity he received the able assistance of Alfred R. Willard, organist and choirmaster of the church. That portion of the program devoted to violin numbers consisted of compositions by Mendelssohn, Pugnani, Beethoven, Bach, Grasse, Turnbull and Handel, while as an organist Mr. Grasse presented works by Bach, Mozart, Grieg, Wagner, Grasse, Guilman and Turnbull, some of the selections being transcribed for the organ by himself.

Mr. Grasse labors under the sad disadvantage of being blind, which to many an artist would be a serious drawback, but his affliction did not seem to stand in the way of his artistic efforts. On the contrary the loss of one sense appeared to enhance the acuteness of the others, notably that of touch, as was evidenced by the remarkable accuracy of intonation in his violin playing. As a violinist, Mr. Grasse is a clever and an exceedingly interesting player, endowed with much temperament and musical feeling. His tone is warm, broad and sympathetic.

As an organist, accuracy, a necessary portion of an organist's equipment, was well marked, but the chief feature of his playing was the clever and varied registration, especially effective in the presentation of the Guilman "Pastoral."

As a composer, Mr. Grasse possesses originality, delicacy and charm and has something definite to say. Particularly graceful and melodious was his "Pastoral," with its wealth of harmonic variety and color.—The Baltimore News, March 18.

Highly artistic was the performance of Edwin Grasse. . . . The program was of special interest, as it not only gave music-lovers of this city an opportunity of hearing two original compositions by Mr. Grasse in addition to several transcriptions for the organ, but added pleasure was experienced by the beautiful interpretations by Mr. Grasse of two compositions of Edwin L. Turnbull, of Baltimore, "A Melody from Lanier's Flute," and a military march "Victory," that Mr. Turnbull has dedicated to the U. S. Marines.—Baltimore American.

As a violinist Mr. Grasse showed a big, round tone, playing the first half of the program, consisting of seven numbers, in a dignified and interesting manner. He showed much feeling and made an exceedingly favorable impression from the outset with the well-known andante from Mendelssohn's violin concerto. The air from Bach's suite in D minor got a reverential and thoughtful reading, while the violinist's pastorate, Opus 39, in B flat major, showed him to be not less talented as a composer than he is as an instrumentalist.

The remarkable feature of the organ part of the program was the facility and assurance shown by Mr. Grasse in the handling of the several manuals, the stops and the pedal, which, especially in the Bach prelude and fugue in E flat major, would have taxed a player not handicapped as the recitalist is.

The recitalist also gave his own sonata for organ, Opus 40, which is largely based on a Gregorian chant, and played in addition the minuet from Mozart's "Jupiter Symphony," transcribed for organ; the pastorate in A major by Guilman; "The Last Spring," by Grieg, also a Grasse transcription, and Mr. Turnbull's march, which had a real martial swing and proved inspiring. The church was thronged.—Baltimore Sun.

Byrd "the Punch of Pianodom"

On March 31, when Winifred Byrd, pianist, assisted Luisa Tetrassini at a concert in Norfolk, Va., the Virginia Pilot and Norfolk Landmark of March 30 wrote as follows of her playing:

Winifred Byrd has been called the Punch of Pianodom. She is a little sprite, with bobbed hair and temperament that simply eludes itself all over the house. But, despite her diminutiveness, she has a personality that impresses itself upon one at once. Last night her playing was clean cut and accurate in detail and revealed a technique that is really remarkable. Her playing of Liszt's legende, "St. Francis Walking on the Waters," was an impeccable piece of work, and the same composer's "La Campanella" won storms of applause by the sheer beauty of her interpretation and execution. In this closing number of her program Miss Byrd won an ovation that seldom has been accorded an artist here.

Harold Land's Maine Success

Harold Land, the "boyish and manly baritone," as some of the papers dub him, made good in all his appearances while on his concert tour in Maine. He sang constantly during the four weeks' uninterrupted tour, traveling some 3,000 miles. Four representative press notices are reproduced below:

Harold Land, the baritone, has a voice of purity and power, and perhaps the most pleasing characteristics of his singing is the manner in which, using a resounding volume of tone, he never seems to lose the crystal clearness of the tone, while in his singing there is the added charm of the real culture of a singer who has already begun to realize much of what critics have promised for him, a place high up in the ranks of great baritones.

He sings too with dramatic force and power, as shown best in the great operatic selections, the prelude from "I Pagliacci." And he shows versatility when he sings as few except tenors have ever sung, that type of composition, a charming little children's song. Mr. Land is a brilliant student, a Harvard graduate, a fine type of the musicians who are raising the standard of American music. He sang two very old numbers, the "Bedouin Love Song" and "The Rosary," and sang them with tonal power and interpretative skill in every note.—Bangor Daily Commercial.

Perhaps to Mr. Land belongs the honors of the evening for being the finest artist of the three. His magnificent baritone voice combines the deep tones of the bass as in the range from F sharp to lower F sharp in Pissuti's passionate love song of the desert, with the high purity of the tenor in other passages and adds with the pleading intensity of the vibrant baritone, noticeable particularly in the selection from "I Pagliacci." Great sweetness characterizes in his voice and his phrasing gives intense satisfaction, leaving one with the feeling that he understands exactly the interpretation of the composer and enters into his meaning. His southern lullabies were very delightful. . . . He possesses a most attractive personality and combines the grace of a distinguished man of far older years with the captivating boyishness of the lad.—Bangor Daily Sun.

Mr. Land proved a popular favorite at once, with his opening numbers, including the "Bedouin Love Song," which he sang with all the fire and vim so essential to the true interpretation of Taylor's poem and Pissuti's music. He possesses a voice of great

power and range, and sings with marked expression, being equally effective in gossamer love songs and plaintive lullabies.—Lewiston Daily Sun.

Harold Land is one of the most promising young baritones who has come to Lewiston. His voice has richness and a fine resonance throughout its register. It is a voice with plenty of reserve, well-controlled and used with discretion.

At first one was convinced that negro melodies were Mr. Land's specialty. There was a soothing quality in his voice that enhanced these lullabies. He made them characteristic with odd little quirks and picturesque in their suggestion of the colored mammy of "befo' de war days." Then, too, his diction was pleasing.

But when Mr. Land sang the "I Pagliacci" prologue, the impression of the dark melodies, for the moment vanished. The ample power of Mr. Land's voice was used to good advantage and none of the big ones who visited Maine, De Gogorza nor Graveure nor Giordanz, have given it a more pleasing interpretation.

Another number which pleased the audience was the "Bedouin Love Song" of Pissuti, which he sang with the fiery impetuosity and ardor of the "Garden of Allah" lover. The true melodiousness of Mr. Land's voice was no where more apparent than in Massenet's beautiful "Elegie," and the effect was heightened by the beautiful obligato, played with fine delicacy and appreciation of values by Miss Ray.

Mr. Land delighted all by playing his own accompaniment for most of his encores. There is something intimate and very winning about this young man, when he sings and plays for you with as much unconventional and genial comradeship as though he were in your home parlor.—Lewiston Evening Journal.

Nine Year Old Cellist Stirs Audience

Mildred Wellerson, the nine year old cellist who astonished an unusually large audience consisting mainly of professional and amateur musicians, as well as members of the press, by her artistic playing at her cello recital in Aeolian Hall, New York, on March 22, has been pronounced by many to be one of the greatest geniuses of the present day. The writer overheard a prominent cellist remark at the recital in question: "Words are inadequate to express my surprise at the achievement of this wonderful child; she plays as if urged by some greater power



MILDRED WELLERSON,
Nine year old cello virtuoso.

within her." Following are extracts from some of the reviews which appeared in the New York dailies of March 23:

Mildred Wellerson is said to have been a skilled player at the age of four. Now she is nine years old and handles her instrument with the ease of a veteran. Octaves, harmonics, and double stopping, which most cellists play with a feeling of trepidation, she handles with as much assurance as she would a simple melody. She bows steadily, and her left hand is as deft and dextrous as that of a virtuoso. It is no small matter for small nine year old fingers to stretch out the long cello intervals. . . . But little Miss Wellerson, who took many "curtain calls," has a facility that many older musicians would envy. She has rather a good rhythmic sense, and a feeling for the general melodic line of the music she plays.—Evening Telegram.

She possesses remarkable skill. Her tiny fingers and delicate arms found no inconvenience in securing charming effects from the unwieldy instrument. She demonstrated an exceptional sympathy with and understanding of the idioms and characteristics of various composers.—New York American.

Her tone is good and she is musical to her small finger tips, which possess unusual skill and dexterity.—The Morning Telegraph.

This has been a season of many juveniles, and for those who appreciate precocity no doubt the little Wellerson girl deserves high place among them.—The Evening Sun.

After you recover from the surprise of finding that a nine year old child can play the cello agreeably, you realize that Mildred Wellerson is an extraordinary artist. She has a natural instinct for the cello. Her technique is remarkable and her intonation amazingly close to perfection. . . . She is an attractive child, spontaneous and unaffected, and she attacks her instrument with a zest and assurance that make promises for her future.—The Evening Mail.

Ysaye's Tribute to Ruth Kemper

According to the press and musical public of Clarksburg, W. Va., it was indeed a genuine success which Ruth Kemper scored when she appeared in that city as soloist with the Cincinnati Orchestra, under the direction of Ysaye. Miss Kemper played the Saint-Saens concerto for violin and orchestra, and this is the manner in which two of the dailies reviewed her part in the program:

Nothing but praise can be said of the extremely difficult piece executed by Ruth Kemper, who appeared for the first time with a symphonic orchestra and who was enthusiastically commended by Mr. Ysaye for her genius. He predicted a notable career for her.

OPINIONS OF THE PRESS

The composition by Saint-Saëns played by her requires such technique that this was the third time it had ever been played in public by an artist in this country. Miss Kemper played with finish, ease and musicianly temperament.—Clarksburg Daily Telegram.

To Ruth Kemper was accorded the individual triumph of the evening. It was a triumph that Miss Kemper and her many friends in the theater must always remember with joy. It was Miss Kemper's first appearance with a symphony orchestra, and to add to her laurels she selected the Saint-Saëns concerto for violin, which is not only a particularly difficult one but which is virtually unknown in America. Miss Kemper has the honor of being the third artist in this country to play it in public. The sureness with which she played, the lack of embarrassment, the ease with which she accepted the orchestral accompaniment, all belied her youth and made her triumph the greater. . . . Taking her third bow, the young Salem girl extended her hand to the conductor, who pressed it to his lips—his message to her that she had played a difficult concerto in the manner of a true artist.—Clarksburg Exponent.

Edna Mampell Gives Well Selected Program

Edna Mampell, the young American contralto who gave a recital in Aeolian Hall, New York, on March 23, was the recipient of many flattering tributes from the press of the metropolis, a few of which are herewith reproduced:

Miss Mampell, a highly gifted young singer, has a rich contralto voice of wide range and poignantly dramatic in quality. That she was at home in matters of style was immediately apparent in the first group of songs by Gluck, Paisiello, Handel and Vivaldi. Then, having proved her ability in sophisticated singing, she gave freer rein to her emotional nature in the songs that followed by Franz, Schumann, Duparc, Clauson, Carpenter and others. Miss Mampell has a fine vocal, technical and emotional equipment.—Tribune.

In old airs, classic and modern songs, Miss Mampell displayed a voice of good quality, on the whole well controlled and used with much taste. Her general intelligence made her singing enjoyable.—Sun-Herald.

Edna Mampell gave a program of unusually tasteful selection, and, within the low voice range and repertory, of much contrast and variety.—Times.

Edna Mampell's singing at Aeolian Hall proved her the owner of a real contralto voice of pleasing quality, and a sincerity of manner which made a decidedly favorable impression.—Evening Mail.

Miss Mampell's charm lies in the sincerity and in the interpretative skill with which she sings.—Evening Telegram.

Edna Mampell, contralto, accompanied by Richard Hageman, was heard in a program well selected and not too familiar. It comprised examples of the classic and modern, sung in appropriate style and good taste.—Evening World.

Miss Mampell made a pleasant impression.—Globe.

Edna Mampell displayed above the average of qualifications for a career on the concert stage. Her voice is warm and sweet and she uses it for the most part well. Miss Mampell has considerable



Photo by Apeda, N. Y.

EDNA MAMPELL,
Contralto.

interpretative powers and variety of expression. She sang "Amour d'Antan" of Clauson with real feeling and imagination, while on the other hand "Balade des Femmes de Paris" of Debussy revealed a sense of humor and was sung with a merry spirit.—Morning Telegraph.

Grainger Voted a Genius by Salt Lake City

Conclusive proof is given in the accompanying notices that Percy Grainger, the Australian pianist, drew the unstinted applause and admiration of his audience when he made his first appearance in Salt Lake City, Utah, on April 3:

The third of the series of concerts for which the people of Salt Lake are indebted to the Musical Arts Society occurred last evening at the Salt Lake Theater, when Percy Grainger, the renowned Australian pianist and composer, made his initial bow to an audience that filled the house. And it was a deferential though aristocratic bow, not unlike the bow of Paderewski.

From the moment Mr. Grainger strode onto the stage in such the manner of an Englishman setting off for a long walk, and began his first number, chaconne, by Bach, the audience liked him, and by the time he had finished they loved every hair in his head, which is saying a great deal.

Besides the members of the society and the usual discriminating patrons of that which is best in music, there were present a considerable number of piano pupils and their teachers, to whom the performer's artistry was at once a mighty appeal and a revelation. Their vociferous applause at the end of every selection gave convincing proof of their great gratification.

The familiar Chopin and Grieg selections served to introduce the artist's wonderful technique, and to whet their appetites for the dainty "Clair de Lune" by Debussy and the Liszt rhapsody, No. 12, which followed. "Colonial Song" was the only distinctively Grainger composition on the program, though a number of others were set and adapted by the talented musician with the art of a master. The "Juba Dance" and the Irish tune and dances were performed with such skill as to call forth the most pronounced

encomiums, which found expression not alone in applause, but by interchange of nods and beatific smiles amongst the audience, who were loth to let the performer retire at the end.

There are few artists who can delight an audience on one instrument throughout the entire evening, and Percy Grainger is one of them. He was voted a genius on the piano, perhaps lacking the temperament of a Paderewski, but a marvelously skillful and pleasing performer.—Salt Lake Herald, April 4.

Forceful, felicitous and fascinating, Percy Grainger left an impression that assures him a capacity audience when he returns. Mr. Grainger presented a program that ranged from the severely classic to plain, unvarnished pure heart songs and bewildering variations of negro melodies and old world dances. He is a master of technique, with a sweep and grasp that entitles him to rank among the acceptable interpreters of the great compositions, yet he has a personality that colors everything he handles, a distinctive unique individuality that stamps "Grainger" on every number that he plays.

Mr. Grainger's skill was clearly evidenced in the chaconne, Bach-Busoni, where thunderous, crashing chords follow hard upon delicate triple piano effects, and also in the Hungarian rhapsody, No. 12, Liszt, where there is passion, power and primitive barbaric rhythm; but it was in other numbers that he aroused the greatest enthusiasm of the big audience that recalled him again and again.

In Grieg's "To the Springtime" there was a wealth of beauty and delicacy of nuance that spoke deep sympathy with the soul of the composer. In "Birds at Dawn," Fanny Dillon, there was brought out an understanding of nature's beauties when the darkness flees, and in "Juba Dance" one caught the spirit that mocks at trouble and finds joy when burdens are the heaviest.

In his own numbers the pianist pleased to a marked degree. His "Colonial Song" was a beautiful setting of thoughts such as can belong only to a poetic minded lover of nature, and his "Country Gardens," based on an English Morris dance tune, was full of the real Grainger at his best. His "Irish Tunes from County Kerry" called up pictures of the Emerald Isle folk in gaiety and sadness, while there was genuine "punch" in his arrangement of Stanford's march-jig, "Maguire's Kick."

Following his rendition of the Liszt rhapsody, Mr. Grainger gave Brahms' intermezzo in B flat with great beauty of expression. At the end of the stated program he played his own "One More Day," a composition that held the audience as by a spell. The throng declined to depart, and for a final encore the artist repeated the "Country Gardens."

At the conclusion of the recital many went back to extend hearty congratulations and express the hope of again hearing the Australian pianist-composer at an early date.—Salt Lake Tribune, April 4.

Martha Baird "a Player of Real Talent"

A refreshing recital was that given by Martha Baird at the Princess Theater in New York on March 22, for the program she presented was unhackneyed, and, as the music critic of the Evening Mail aptly put it, she managed to make an impression with every picture she drew and every story she told. This is what several of the other critics of the metropolis had to say in reviewing the recital in question:

Miss Baird proved to be a player with good qualities. The best was her tone, which was musical and varied. Her technique was fluent, her rhythm well marked, and her interpretations showed understanding.—Sun and New York Herald.

She is a player of real talent. She plays easily and cleverly. . . . The unusual character of her program sets her apart from the general run of newcomers.—Evening Telegram.

She gave convincing readings of compositions by Rameau, MacDowell, Scarlatti, Chopin, Dvorak, Debussy, Defosse, Griffes, Liadow and Leschetizky.—American.

In her case mechanical proficiency and interpretative ability are evenly matched. The most imposing number was D'Indy's "Poeme des Montagnes," of which she gave a surprisingly mature performance.—Tribune.

Werrenrath Acquits Himself Valiantly

When Reinald Werrenrath was presented by the Apollo Club of Chicago on February 9 to interpret the role of Dante in Wolf-Ferrari's "New Life," he was enthusiastically received by his audience and also by the critics of the Windy City. A few encomiums are reproduced herewith:

His voice is a pleasing, high baritone, well produced and controlled, and he exhibited musical taste and good diction throughout his part.—The Chicago Daily News.

Werrenrath acquitted himself valiantly in this performance.—The Chicago Journal.

Upon the baritone, Reinald Werrenrath, fell the main burden of the work, and he gave an intelligent interpretation of the words of the poet. His voice was sympathetic in quality . . . and his reading of the text was most clear.—The Chicago Evening Post.

His recitations and delivery were stamped with his individual and interesting interpretative ability.—The Chicago American.

Sturkow-Ryder Makes Piano "Speak"

The appended glowing tributes cover a concert which Mme. Sturkow-Ryder gave in St. John, N. B., on March 15, and are representative of those which the prominent pianist-composer received everywhere she appeared while on her recent very successful tour in Canada:

Many persons can play the piano, but to make the instrument speak is a gift vouchsafed to few. This, however, is the gift possessed by Mme. Sturkow-Ryder.

Mme. Sturkow-Ryder has a most charming personality in addition to her wonderful talent as a pianist, and was instantly a favorite on her first appearance before a St. John audience. She showed wonderful technique, and her execution, whether of twinkling trills, deep sounding chords or silvery runs, was faultless. Those of her hearers who were imaginative could perhaps have made for themselves a story to fit the music, but the bright little explanations of the meanings of the compositions added greatly to the enjoyment of all. Her selections were splendidly varied, and it seemed as if the audience would never be satisfied. She was exceedingly kind with her encores, playing three extra numbers after a group of three selections, wonderfully rendered.—The Standard.

Mme. Sturkow-Ryder was especially good in the sonata by Liszt and to this she gave as encore "Consolation," by the same composer. The quaint piece "L'Etude," by Arthur Foote, which is played by left hand only, she gave as her first encore, and it was very well received. Having been almost overwhelmed with applause in her final number, waltzes from the opera, "Eugene Onegin," she was called back again and again. It pleased her to leave her audience in a merry mood, and as her concluding encore she gave the "Music Box" by Liadow, which was a neat parody of genuine music box; the "Devil's Dance," by Rebikov, and, last of all, the "Etude Japonaise," by Poldini.—The Daily Telegraph.

Brocks-Oetteking Pleases

Poughkeepsie Audience

On April 26, Hanna Brocks-Oetteking appeared with the Poughkeepsie (N. Y.) Symphony Society, and, judging from the appended criticisms which appeared the next day

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OPINIONS OF THE PRESS

in two of the dailies, she made a most favorable impression. These notices follow:

Hanna Brooks-Oettinger, concert soprano of New York, was soloist of the evening. She has a voice of lyric quality and her highest notes were marvels of tone in that they were reached so easily and given so clearly. Mme. Brooks-Oettinger gave "Ariette Olegere Hironde," from Gounod's "Mireille," Mana-Zucca's "A Whistling," the delightful "Pirate Dreams," by Hueter, and "April Rain," by Crist, encoring with "Big Brown Bear," by Mana-Zucca.—Poughkeepsie Eagle News.

Mme. Brooks-Oettinger, a concert soprano of New York, was the soloist of the evening, and she gave for her first number "Ariette, Olegere Hironde," from Gounod's "Mireille," giving her a chance to display the coloratura qualities of her voice. She sang with ease and pureness of tone and she possesses a charming personality. Her accompanist was Umberto Martucci, also of New York. Other numbers given by the soprano were Mana-Zucca's "A Whistling," "Pirate Dreams," the delightful work of Hueter, and "April Rain," by Crist, encoring with "Big Brown Bear."

Marguerite Ringo Wins Hearty Applause

Marguerite Ringo is a charming soprano who has won much praise for her excellent singing in oratorio, concert and recital. The subjoined press notices will give some idea of the splendid impression which she created when she appeared in Schenectady and Newburgh, N. Y.; Waterbury, Conn., and Worcester and Springfield, Mass.:

Miss Ringo sang (in "The Creation") with especially clear and delightful voice, and with ease and technique that made the difficulties disappear in the delightful effects which the proper singing of such music means. And very beautiful was her rendition of the air "On Mighty Pens Uplifted."—Schenectady Gazette, February 23.

Miss Ringo possesses a rich, beautiful voice which she has under perfect control.—Schenectady Union-Star, February 23.

Marguerite Ringo was the soprano in "A Tale of Old Japan" and added another success to her reputation. The beautiful free and sparkling quality of Miss Ringo's voice, combined with her musicianship and style, make her a delight.—Newburgh Daily News, January 21.

Miss Ringo was given an enthusiastic ovation, especially after the well known number, "I Know That My Redeemer Liveth," in which she displayed great clearness of tone.—Waterbury Republican, January 7.

Miss Ringo has a beautifully clear, sweet voice and charming manner, and won hearty applause in her singing, both from the audience and from the chorus. The familiar number, "I Know That My Redeemer Liveth," was particularly well adapted to her voice and was sung with great beauty of tone.—Waterbury American, January 7.

Miss Ringo is a first rate artist and speedily convinced her listeners of the fact. Her sweet soprano, of good range and excellent quality, was brought out to advantage in the recitation, "There Were Shepherds Abiding in the Field."—Worcester Daily Telegram, December 27, 1919.

Miss Ringo has a good voice of ample volume and range. The songs, especially "The Faltering Dusk," were well done, and she was enthusiastically encored. It was, however, in the soprano solos in the Victor Herbert work, "The Call of Freedom," that she did her best singing, her voice ringing out clear and true above the tremendous fortissimo of chorus, orchestra and organ. The soloist, who evidently found it grateful, made with it a decidedly favorable impression. In this, as in her group of songs, especially clear English was apparent.—Springfield Republican, December 11, 1919.

Miss Ringo won her audience with her opening number, the brilliant waltz song from Gounod's "Romeo and Juliet," singing it with a facility and expression that demonstrated the flexibility of her voice. Miss Ringo's voice is a clear, sweet soprano of good range. In "The Call of Freedom" her voice rang high and true above and through the full volume of chorus, orchestra and organ.—Springfield Union, December 11, 1919.

Musicians Feeling in Dilling's Playing

Mildred Dilling recently made a very successful tour of the Middle West and Canada, and everywhere the young harpist met with the most gratifying praise. When she played a return engagement in Youngstown, Ohio, on February 25, the Telegram of that city spoke as follows of her playing:

Mildred Dilling, harpist, was given an ovation as positive proof of the esteem with which the large audience regarded her at the concert Monday evening in the Ohio under the auspices of the Monday Musical Club. The harp, unusual as a solo instrument, cannot be separated from the personality of the artist, and Miss Dilling's personality lent itself charmingly to the beautiful soft-toned instrument. An old Dutch folk song, "In Babilone," arranged for Josef Hofmann, was a delightful number, and an old French folk song, included in the same group, showed her to be a virtuoso of her instrument. "The Garden of Rain" was a delightful descriptive number which pleased her audience. One of her encoras was "The Music Box" and another a Russian folk song in which the great possibilities of the harp as a music maker were apparent. There was true musicianly feeling in everything she interpreted.

When Miss Dilling played in Halifax, on March 1, the Echo said:

It was the first time that Halifax was to be under the spell of an internationally famous artist of the instrument. Miss Dilling's own solo program was a unique banquet of not only musical delights. For pure spiritual loveliness and pathos her playing of "The Song of the Volga Boatman" was a rare revelation. The genius of the harp was revealed in Miss Dilling's faultless playing of Zabel's "The Fountain." In Hasselmann's "Priere" the artist put her soul, and delivered the emotional changes beautifully by means of the short modulatory passages of the composition. She went back to the peculiar idiom of the harp with Hasselmann's "Les Follets," reminding one of De Pachmann's forte at the upper registers of the piano, making fairy music as if done by fairy fingers. For mere technical brilliancy, Miss Dilling outdid herself with Pierné's impromptu caprice.

It was the opinion of the music critic of the Halifax Herald that:

Miss Dilling's audience came expecting an evening of superlative enjoyment and they were not disappointed—it proved an evening of unalloyed delight. Every one of the numbers by the young American harpist, who has attained such distinction through her mastery of her instrument, was enthusiastically encored. It would be difficult to say in which that mastery was most compelling. She plays with artistic finish and complete ease, and with great variety of tone color. The opinion was very generally expressed that the notices heralding her coming did not in the smallest degree exaggerate her gifts, but rather on the other hand underrated them.

Boston Press Acclaims Dorothy Landers

Seldom has a young singer received such a favorable verdict at the hands of the critics after a debut in Jordan Hall, Boston, as did Dorothy Landers, a soprano from the studio of Theodore Schroeder. Miss Landers disclosed

uncommon interpretative ability in an interesting, exacting program which included songs from French, German, Italian, Norwegian and American composers. Excerpts from the press follow:

Of Dorothy Landers there can be little said that is not praise. She is more than a young singer of promise, she is already a singer of parts. She has a soprano voice of excellent quality; it is even throughout its compass; it has been well placed. Her pianissimo has beauty and in climaxes her voice appears to be equal to the demands she places upon it. Her interpretations are effective and convincing, her manner on the concert platform is pleasing.—Boston Transcript.

Miss Landers is a singer of much promise. Her voice is skillfully used and artfully colored. More than this her interpretation showed careful thought and an evident appreciation of the mood of each song. Miss Landers' sole thought seems to be the song itself, not the effect of her voice in it. Such sinking of self in the music betokens a true artistic feeling, rare among singers. Her success is assured if she continues in the way she has now chosen. Few of the younger singers have made such a favorable impression this season.—Christian Science Monitor.

Dorothy Landers showed her enterprise as a program maker. Miss Landers' singing was enjoyed for the quality of the voice and the singer's intelligent interpretations. On this occasion of her debut, Miss Landers not only gave pleasure to her hearers, but showed a future of real promise.—Boston Post.

Miss Landers won warm applause from a large audience. Her voice is firm, of fine quality and true, many of the usual defects being absent from her singing.—Boston Herald.

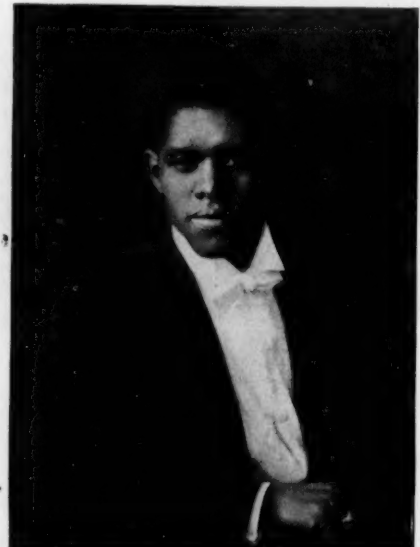
Miss Landers has a soprano voice of excellent quality and wide range. She understands the moods of her songs and succeeds in conveying them to the listener.—Boston Globe.

Miss Landers' charming personality, as well as the heaven-sent gift of a rarely beautiful voice, won for her a warm reception.—Boston Record.

Roland Hayes Excites Admiration in New York and Philadelphia

Roland W. Hayes, the celebrated negro tenor, probably the greatest singer of his race, recently gave largely attended recitals in New York and Philadelphia. Judging from the following reviews, Mr. Hayes' musicianly singing made a splendid impression in those cities:

The Academy was all but filled to hear Roland Hayes, the negro tenor. Mr. Hayes has come into his own in Philadelphia, and he is even a better singer than when he appeared at Witherspoon Hall two seasons ago. At the piano was the eminent composer, H. T. Burleigh, for his own songs; Gerald Taylor accompanied two charming lyrics of his writing; at other times W. L. King supported the singer, and was a soloist meeting with appreciation on his own account. Mr. Hayes was roundly applauded and repeatedly encored. His voice is strong, well trained and sure of itself, and its expressive use and sympathetic quality were manifest in negro "spirituals," in modern French lyrics of Duparc and



ROLAND HAYES,
Tenor.

Massenet, and in the great "Adelaide" of Beethoven. Mr. Hayes goes presently to Europe, Asia and Africa to extend his researches, and he is expected to return with a repertory enlarged and an art enriched by his findings.—Philadelphia Public Ledger.

His naturally fine voice was in excellent condition and controlled with skill and intelligence by the singer. It was not surprising to hear him sing songs in English with uncommonly fine diction, but his field is not limited to negro spirituals or English songs of a light nature. He has mastered the difficulties of foreign languages, and in this respect his achievements are remarkable. There were three French numbers on his program—"Le Réve," from Massenet's "Manon"; Fauré's "Clair de Lune," and Duparc's "L'Invitation au Voyage." Both the operatic aria and the song by Duparc present formidable pitfalls for those inclined to smear words or blur phrases, but he sang all three in French with consummate art and a purity of diction that might well be envied by many singers. In other years he has been equally successful with songs in German and Italian.—New York Tribune.

The large audience gathered to hear Roland W. Hayes, tenor, in the Academy of Music, was repaid by one of the most interesting musicals of the season. Hayes, who is making a study of African folk music, gave in his grouping of songs an adequate and comprehensive review of the development in recent years of the art of music among those talented members of the negro race, which has been such a surprise to the scientific and musical world. It was an absorbingly interesting performance, and, as the musical development was unfolded by Hayes, a revelation of the superior and original talent possessed by these musical pioneers of a distinctly spiritual, gifted race.

Fully as enjoyable as Hayes' undertaking was his own fine singing. His voice is naturally beautiful, endowed with those racial characteristics which make for mellow, musical qualities, and cultivated until the man is a finished artist. His appreciation of music is evidenced in the satisfying interpretations, not only in the music peculiar to his race, but in the modern style of Duparc and Massenet, no less than in the classic medium of Beethoven, whose "great song," "Adelaide," he sang in fine style.—The Philadelphia Record.

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Three Choral Societies Contribute Much to
City's Musical Life—Notes

Victoria, B. C., April 9, 1920.—The old-world city of Victoria, the capital of British Columbia, is well known throughout the West as a place where musicians and music-lovers love to congregate. Among those who have won a place for themselves not only in the western cities of the United States and Canada, but in the East as well, are Winifred Lugrin Fahey, a dramatic soprano who made her New York debut this winter at Aeolian Hall, and who is returning to the West this spring to fulfill concert engagements in Oregon, Washington and British Columbia; Gertrude Huntley Green, a pupil of Godowsky, favorably known throughout Canada as a pianist of rare ability, and who has won enviable triumphs abroad; Miss Scruby and Miss Izard, both graduates of the Royal Academy, the former a cellist, the latter a violinist who met with many successes abroad before coming to Canada; Eva Hart, who also came from England to make her home in Canada, a very popular soprano; and many others.

CHORAL SOCIETIES CONTRIBUTE MUCH TO CITY'S MUSIC.

Victoria possesses three musical organizations which have become well known throughout the Pacific Northwest, the Arion Club, the Ladies' Musical Club and the Choral Society. The Arion Club is composed entirely of men singers, and has been in existence almost since the birth of the city in 1843. The Ladies' Musical Club has proved a great incentive to the development of what is finest in music, its own members giving monthly concerts, and in addition arranging for entertainments by the best artists visiting the Coast. The Choral Society is made up of both men and women, and British Columbia is indebted to this organization for many delightful musical treats in the way of concerts, operas, cantatas and oratorios.

EXCELLENT MUSIC SCHOOLS.

There are several excellent colleges of music in Victoria, the largest of them being the British Columbia Academy of Music, Thomas Steele, principal, which has a branch also in Vancouver. Among the best known of the teachers here are Marion Hemming, Mme. Bennett-Brock, Kate Webb and Joseph Hinton.

CAPACITY AUDIENCES ATTEND REVUE.

The Royal Victoria Theater in the capital city is one of the largest on the Coast, and, with so much local talent to draw from it is not surprising that it has staged musical affairs which would be a credit to any city. One of the chief of these in point of gorgeousness of costume and scenic effects was given on April 8 and 9 by local artists, under the direction of Mrs. John Hope, daughter of James Dunsmuir. It was in the nature of a revue. This same revue was staged by Mrs. Hope in London during the final months of the war, when it netted 6,000 pounds for the patriotic cause for which it was given. Over in England it was called "Hulloa Canada" but here it was given the name of "Hulloa British Columbia."

The leading artists were Mrs. Seldon Humphreys, Muriel Dunsmuir, who sang with the original caste in

London; Mona Misener, Mrs. Harry Pooley, Miss M. Fraser, Betsy Merritt, Lionel Tucker and a galaxy of other singers and dancers. The theater for all three performances was packed to capacity.

NOTES.

"Biff, Bing, Bang," a very original entertainment given entirely by "Old Country" talent which consisted of artists who had served in the front lines in France, proved one of the most popular of musical revues which have come to British Columbia since before the war.

The final concert of the Ladies' Musical Club was held recently with Alfred Mirovitch, Russian pianist, as the visiting artist. The house was entirely sold out. The program was thoroughly enjoyed, particularly the Rachmani-



Photo by Ketunah Collings

MRS. JOHN HOPE.

Who directed the successful musical revue in Victoria, B. C. She also gave the same work with great success in London during the final months of the war.

noff fantasie for two pianos, with Gertrude Huntley Green at the first piano. This was Mr. Mirovitch's fourth appearance this season in British Columbia.

N. L.

The Greenwich House Music School

Of the many institutions for the teaching of music in New York, none is doing a better work than the Music School of The Greenwich House. The faculty now includes twenty-seven members and an idea of the work it is doing is readily obtained from the following passage from the annual report of Marion Curtiss, executive secretary of the school:

It is a place where people who wish to express themselves musically can do so in a sympathetic atmosphere, where people who love music can meet together with that interest in common, where they can hear good music and make it themselves if they wish. Here the musical traditions of the old countries are preserved; the children become familiar with the good music which the parents know so well, their operas and folk songs, and they are taught the best of what America has to offer—the fragrant popular they cannot help absorbing. As the school has developed, more and more the educational side has been emphasized. It is our endeavor to develop not only the talented but especially the average child; to encourage musical appreciation and understanding; to produce not more amateur performers, but more intelligent audiences. No youngster will leave the school who cannot hear what he plays; whether he plays well or not (though every effort is made to see that he does), he is taught from the first to listen and to understand his music; further than this, he is encouraged to create music for himself.

The school is reaching out into the neighborhood. Through its Neighborhood Music Service Bureau, many musical programs have been supplied, many tickets to the best concerts in the city carefully distributed (during the summer 150 passes to the stadium concerts were given out and used each week). The school is becoming known on the West Side; about 300 students are enrolled, all of whom have come through some friend already studying here; about 100 others are waiting to be admitted; never has there been so large an enrollment in the Summer School and the Evening Department is growing rapidly. When the older advanced students begin to come it means that the school is not outgrowing but growing up.

The school is no longer an experiment; it has found a real place in the musical life of the neighborhood and in the music school movement in the city. With partitions removed, there is now an adequate place for orchestra rehearsals, concerts, meetings, etc., in our own place; fresh paint and new furniture have added a real atmosphere. New friends have been found to work and give. The school is growing steadily toward bigger and more useful things.

Activities of Klibansky Pupils

Pupils of Sergei Klibansky continue in demand. Norma Weber sang at a concert in Danbury, Conn., April 8. Elsie Duffield gave a recital in Newark, N. J., and met with much success, the daily papers criticizing her very favorably. Ruth Percy sang at concerts at the Hotel Astor and at Hotel Pennsylvania. Lotta Madden made a successful appearance in Cincinnati April 9. Sudwarth Frasier substituted at the West End Collegiate Church, and is also reengaged for the Rialto Theater for the production of a scene from "Romeo and Juliet." Minnie Ripner appeared at a musicale given by the Daughters of Ohio at the Waldorf-Astoria Hotel. Betsy Lane Shepherd is meeting with much success on her tour in Texas. Klibansky pupils gave a recital at the Wanamaker Auditorium, in the American Composers' series, when Ruth Percy, Cora Cook and Sudwarth Frasier sang.

Zoellner Quartet Re-engaged for Richmond, Ind.

The Zoellner Quartet will again appear in Richmond, Ind., during the coming season. The concert will be on the Artists' Course under the auspices of Earlham College, the student body of which voted unanimously to have the Zoellners repeat their previous success. On the occasion of the February concert, the superlative playing of the organization aroused the audience to such enthusiasm that four encores had to be added to the program.

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Great Organization of Workers Believes Music to Be One of the Finest Means of Aiding and Caring for the Needy—"Home Service Appeal" for Funds Extends from May 10 to May 20

The Salvation Army lassie is the most versatile girl in the world. She does many different things and does each one as if she were specializing in that particular activity alone. Whether it is the care of the sick, protection for the neglected baby, help for the unfortunate woman, relief for the needy, or doughnuts for the doughboys overseas, the Salvation Army lassie does it all.

And this remarkable versatility is found to striking extent throughout the entire organization, from Commander Evangeline Booth down to the latest recruit. Everyone who is at all familiar with the history of the organization knows what a splendid executive the Commander has been, how she has extended the activities of the Salvation Army to every possible field, and its influence to every district of the country. But, aside from being the only woman commander of any army in the world, she is also a prominent lecturer, an expert horsewoman, a skilled swimmer and, last but not least, a trained musician.

After the pressing tasks of her day's work are over, she likes nothing so well as to spend a few hours at her piano, harp or guitar, in her charmingly simple home, just a little removed from the noise and confusion of the metropolis. And the Commander takes more than just the ordinary amateur's interest in music, for she has to her credit some fifty-odd hymns which she has composed from time to time for the Salvation Army.

Nor is the love for music confined to the Commander of the great non-combatant army. There is no other organization in the world that appreciates and utilizes the power of music as does the Salvation Army. In every phase of its work, in every field of its activities, music plays a unique and important part.

That music has made as many converts as has the spoken appeal is one of the fundamental beliefs of the Salvationists. For this reason the Salvation Army corps has its local bands composed of home talent, home trained, but frequently productive of remarkable results. The Salvation Army's band de luxe is of course the famous "National Staff Band" and made up of national headquarter's officers.

In all these and many other ways the Salvationists utilize the power of music. They believe in the psychology of music. They do not hesitate to trust their most important efforts entirely to the efficiency of music. This is one reason, no doubt, why the collecting of money to support the "Army's" many and varied activities has always been associated with the jingling tune of the tambourine.

But those days are over. The tambourine has now been put aside, except as a musical instrument, and in its place has come an annual appeal to the public to give as generously as possible in order that the work of the Salvation Army may not be hampered by lack of funds. This year the Home Service Appeal began on May 10 and will continue until May 20, between which dates the whole country will unite in exerting every effort to help the Salvation Army help others.

Our Own

Sherlock Holmes Jr.

In the first tier box, sixth from the stage (left) sat Cantor Josef Rosenblatt at the debut recital of Cantor Kwartin, Tuesday evening, April 27, at the Metropolitan Opera House.

From one of my many "friends" comes this:

Mr. S. H. Jr.,
Dear Sir:
Will you kindly tell me what Mr. Alfred Cortot, the French pianist, was playing on Saturday about two p. m. in Studio 16, Steinway Hall?
Gratia,
E. C.

Ans.—A Steinway Piano.

On April 15 I mentioned the fact that I had seen Sergei Rachmaninoff motoring in Van Cortland Park in a brand new Pierce Arrow, etc. Now in the mail comes the query:

My dear Sherlock Holmes:
What kind of a detective do you think you are anyway? Can't you tell the difference between a Pierce Arrow and a Cadillac—the Great Russian has a Cadillac and not a Pierce and I think personally that you must have a soft spot in your make up for the Pierce—but you know, my wise friend, that sort of thing does not hold good in the life of a busy Detective!
Greetings from a Colleague. . . .

Anyway, what's in a name, long as one has wheels and keeps on the right track and knows a "Cop" when he sees one. Besides

Pierces have
What Cadillacs.

Pretty good?

Thumbs up, Gatti-Casazza! Don't stick them in your upper vest pocket as you stroll down Fifth avenue! It did begin to look like spring at 11:20 a week ago Saturday. Looking for new singers? (Birds, I mean.)

Julia Silvers (a pupil of Jessie Fenner Hill) and Alice Gordon, now of "Lassies," were "supping" in Murray's Restaurant, April 29.

Levitki was in a box listening to a reproduction of his own playing by the Ampico at Carnegie Hall, April 30. The spotlight caught him, incidentally displaying also the familiar features of Manager Daniel Mayer, who was with him.
S. H. Jr.

A Russ Patterson Pupils Give Fine Recital

A. Russ Patterson's attractive studio was hardly large enough to accommodate the guests who attended a musicale rendered by some of his pupils on Monday evening, April 26. Mr. Patterson presented seven young singers, who delivered their selections with taste and discrimination, also revealing careful training on the part of their teacher. While each and every singer had certain points in their favor, the surprise of the evening was Rose Dreeben. Miss Dreeben possesses a beautiful soprano voice, powerful and of wide range, which she employs to especial advantage. She sang the popular ballad "Pagliacci" charmingly, and followed it with "Si Vous L'Aviez Compris," Denza, to cello obligato, and "La Colomba," arranged by Kurt Schindler. Her work was a great credit to Mr. Patterson.

Edward Beckman, despite a severe cold, revealed a lovely tenor voice of a fresh quality and apparently not limited scope. He sang two songs effectively, "Noon and Night," Hawley, and "The Bitterness of Love," Dunn. The writer would like to hear him again when he is entirely free of a cold.

Sybil Swick, who has only been studying a short time with Mr. Patterson, delighted those present with her rich contralto tones, which were produced with remarkable ease. She proved to be a singer of intelligence and should advance far in her art, with concentrated study. She was heard in three numbers, among them the ever pleasing "Songs My Mother Taught Me," Dvorak.

Harry Holbrook offered "My Ain Folk," Lemon, and "There Is No Death," O'Hara. His is a rich baritone

voice, which he uses with discrimination, clean diction enhancing his singing. Lenore Van Blerkom also came in for her share of the evening's applause. She began a group of three songs with the Air de Salome from Massenet's "Herodiade," which was well rendered. She also was heard in "By the Waters of Minnetonka," Lieurance, which had to be repeated. Miss Van Blerkom and Miss Dreeben appropriately closed the program with the "Sous le dome epais" due from "Lakme," Delibes. Magda Dahl, coloratura soprano, contributed the "Regnava nel silenzio," aria from "Lucia."

The assisting artists were Hans Kronold, cellist, and Idelle Patterson, the well known soprano and wife of Mr. Patterson. Mr. Kronold's young daughter, Nora, was also on the program and revealed a sweet, although light soprano voice. Her most successful number, for which her father played a cello obligato, was "Chanson d'Amour," Hollman. Mr. Kronold opened the program with the adagio from Hady's concerto in D major, "Romance," by Wieniawski and Rimsky-Korsakoff serenade. His fine playing was received with warm applause.

Miss Patterson's singing of a group of Hallett Gilberte's charming songs, with the composer at the piano, aroused much enthusiasm. She possesses a beautiful lyric soprano voice, her diction is excellent and she is all in all an artist that never fails to satisfy and delight her listeners. She was accorded an enthusiastic reception.



ACROSS THE COUNTRY

Albany, N. Y., April 24, 1926.—The first public concert of the Liszt Chorus, Prof. Henry Hamecher conducting, took place in Knights of St. John Hall, with Mrs. Frank Ringelman, contralto; Anna Hart, pianist, and Raymond J. Zwack, violinist, as assisting artists.

Gladys Terrieault, violinist, was heard in recital at Union Hall by a large audience who enjoyed her full, round tone and facile technic. She played a varied program including the Wieniawski "Legende" and Hauser's Hungarian rhapsody. James Rice, tenor, and George Lauterborn, pianist, were also on the program.

The annual concert of the Glee Club of the Albany Academy for Girls took place in the Academy Study Hall, Dr. Frank Sill Rogers conducting. The big number was "The Captive's Dream," by H. Alexander Matthews, sung with fine effect by the club, which gave marked attention to phrasing and shading. Laita Hartley, pianist, played two groups with fine understanding.

Lydia F. Stevens spoke on "Russian Music" before the Monday Club, a program of numbers featuring Rachmaninoff, Arensky and Rimsky-Korsakoff being presented under the direction of Adna W. Risley, vocal chairman, and Helen M. Sperry, instrumental chairman. Among those participating were Mary Whitfield, Jeannette Vanderheyden and Catherine Voorhaar, pianists, and Mrs. J. Malcolm Angus, Mrs. Leo K. Fox, Mary Gibson and Adna W. Risley, vocalists. May E. Melius and Mrs. Edgar S. Van Olinda were the accompanists.

Dr. Harold W. Thompson has been named head of the music department of the State College for Teachers and will assume those duties next fall. He will have two new courses—Chorus Singing and Music Appreciation. Dr. Thompson succeeds Prof. Samuel B. Belding, head of the music department for more than thirty years at the college.

Mrs. Edward H. Belcher and Mrs. George D. Elwell gave a recital in the Historical and Art Society for the Monday Musical Club members and guests, the program for soprano and piano being one of excellence throughout.

A. W. Lansing's composition, still in manuscript, "And God Shall Wipe Away All Tears," was sung by Mrs. Edgar S. Van Olinda at the Westminster Church.

The Harmonic Circle was sponsor for the recital given by Karl Klein, violinist; Marvin Burr, baritone, and Eleanor Payez at Chancellors Hall.

Paula Smith, Elsie Rich, Elizabeth Kelly, Marion O'Connor, Agnes Curran, Grace Klugman Swartz, Angelina Russo and Marjorie McGrath were among those contributing to the program at the second recital at the Academy of the Holy Names. Sam Charles, of Boston, conducted a chorus of more than twenty and the Carolyn Belcher String Quartet played.

Thomas J. Jones, tenor, a pupil of A. Y. Cornell, sang at the Community Chorus meeting, being accompanied by Elmer Tidmarsh.

Mrs. Eli Mayer, violinist, and Dr. Frank Sill Rogers gave a recital at St. Peter's Church recently. Special musical services in many Albany churches have taken the place of the sermons on Sunday evenings.

At the State Convention of the Royal Arcanum, Mrs. Peter Schmidt, violinist, and Edgar S. Van Olinda, tenor, accompanied by C. Bernard Vandenberg, gave a recital at the Ten Eyck for the delegates and guests.

Esther Dunn Keneston has a six months' leave of absence as organist of Grace Episcopal Church because of ill health.

The Russian Symphony Orchestra, under the direction of the Capital Concert Bureau, Inc., gave a concert in the State Armory with Modest Altschuler conducting. Emma Roberts, contralto, was the soloist and proved a great favorite. Miss Roberts displayed a contralto voice of much beauty in the familiar aria from "Samson and Delilah" and in several songs with orchestra. The concert was managed by Katherine O'Reilly, who plans to bring a number of well known artists here another season. The orchestra and Miss Roberts delighted a large audience in Music Hall, Troy, two nights previous, this being the last of the Chromatic Concerts for 1919-1920.

T. Frederick H. Candlyn has been named choirmaster of Trinity Episcopal Church in addition to his duties at St. Paul's.

Julia M. Verch, a talented young violinist, was married in the Ten Eyck, April 26, to William C. Tibbitts. Madelyn Preiss, soprano, sang "Oh, Promise Me" during the ceremony, and Helen M. Sperry, an intimate friend of the bride, furnished instrumental numbers.

Atlanta, Ga.—(See letter on another page.)

Atlantic City, N. J., April 19, 1926.—During Easter week, the special music on the Steel Pier proved an attraction to many. On Sunday afternoon a large audience greeted Conway's Band, which was heard in a program made up of numbers by Flotow, Strauss, Luigini, Ponchielli, German and Hager. Isabelle Irving, soprano, appeared as soloist, as did also four members of the orchestra.

J. W. F. Leman, conductor of the Symphony Orchestra, led his forces in a program containing numbers by Weber, Schubert, Tchaikowsky, Wagner and Poldini. Special mention should be made of Conductor Leman's excellent reading of the Sibelius tone poem, "Finlandia." The soloists were Mary Goulker, soprano, who sang "Ritorno Vincitor" from "Aida," and Earl Marshall, tenor, who sang an aria from "Tosca."

There was an abundance of Easter music in Atlantic City churches. At the Presbyterian Church, Tuttle C. Walker, bass and choirmaster, prepared an elaborate program. In addition to the Beethoven Quartet, there was a string quartet and Nathan Reinhart presided at the organ. The choir of Christ Methodist Church offered pleasing

numbers in which Marcella Sheppard, harpist; Helen Kennedy, soprano; Dorothy C. Turner, contralto; Wallace Mathias, tenor, and E. Stanley Parcells, bass, participated. St. Paul's Methodist Church featured Ruby Leiser, soprano. At St. Andrew's Church, the Easter music was directed by William T. MacArthur, chorister. Ruby Brown, organist; Louis Nusbaum, cornet; Beulah Young, Harry Padgett, J. Stern, William Ertanz, violinist, and William Hann, trombone, were heard in various numbers.

On Thursday evening, Conductor Leman featured Bessie Clymer Silvers, pianist, and May Leithold, soprano, as soloists at the Steel Pier. Several of the members were also heard in solo numbers.

Ida Taylor Bolte, contralto, was soloist on Thursday evening, April 1, at the Hotel Dennis, J. Leonard Lewis, director. Mme. Bolte was heard in numbers by Buzzi-Peccia, Spross, Trevalsu and Leoni, assisted by the Dennis String Quartet. On June 1 Mrs. Bolte will complete her seventeenth year as contralto soloist with the Beth Israel congregation. She is also president of the Crescendo Club.

Virginia Rea, assisted by an augmented orchestra under the direction of Leon Sacks, was heard at the Marlborough-Blenheim on Monday evening.

Louis Colmans, conductor of the Ambassador Hotel Orchestra, arranged an hour of music for Easter Sunday morning. Florence Griffenberg Cranmer was heard in several numbers with Emilio Roxas at the piano.

O. Carl Roehling, baritone, appeared on Sunday evening, April 11, as soloist with the Leman Symphony Orchestra, singing arias from Massenet's "Roi de Lahore." At the same concert Amy Brumbach, mezzo-soprano, sang the same composer's "Il est Doux," from "Herodiade," in a manner which made necessary three encores. Conductor Leman's numbers were well read and much appreciated. They included works by Mozart, Wagner, Tchaikowsky, Chabrier and Bizet. Joseph F. Lilly was the accompanist for the soloist.

Nora Lucia Ritter was hostess at a musical tea given at her home on Wednesday afternoon, April 7, to mem-

bers of the Crescendo Club, which has recently been incorporated. Invited guests included Ida Taylor Bolte, Kathryn Krymer Worcester, Laura Westney, Anna Heiss, Lillian Boniface Albers, Anna E. Shill, Ruby E. Cordery and J. Virginia Bornstein. Miss Ritter was heard to advantage in Frederick W. Vanderpool's "The Want of You" and "I Did Not Know." Works by Mana-Zucca, Rossini, Clay, Puccini and Thomas were also featured on the program.

On April 9 the Caledonian Society gave a Scottish concert, with Thomas Christie as director. The soloists were Nora Lucia Ritter, soprano; Kathryn Krymer Worcester, contralto; William T. MacArthur, tenor, and William Uncles, baritone. Mrs. Shearman was at the piano.

On April 6 the subject under discussion at the meeting of the Crescendo Club was Flotow's "Martha." Illustrations were given by Evelyn Quick Tyce, pianist; Mr. Shea, Mrs. Westney, Mrs. Hepler, Lillian Albers and Mr. Kauffman, vocalists, with Emily Hepler, harpist.

A large audience filled the Chelsea Baptist Church on Thursday evening to listen to a delightful musicale given by Lillian Albers, soprano; Ida Taylor Bolte, contralto; Mrs. Clarence Dyke, alto; David Hoffman, violinist, and Alice Warren Sachse, pianist.

Ruby Cordery has returned to her post as organist of Central M. E. Church after ten weeks spent in the western part of Florida. Miss Cordery has reopened her studio and is devoting her time to her numerous pupils. Mrs. Sachse substituted for Miss Cordery during her absence.

On Sunday evening, April 18, on the Steel Pier, Ida Taylor Bolte, contralto, scored a decided success in Mana-Zucca's "Rachem." She was assisted by the Leman Symphony Orchestra and Joseph F. Lilly, pianist. At the same concert Helen Bock, pianist, played the Mendelssohn concerto, op. 43. Conductor Leman led his orchestra in fine fashion, giving masterly interpretations of works by Wagner, Haydn, Massenet and Luigini. The

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usual capacity audience was in evidence, giving the con-
 ductor and his forces well deserved applause.

The Dartmouth Glee Club was heard in concert in the
 Rose Room of the Hotel Traymor, April 13. A large
 audience was on hand to applaud the singers and give
 them well deserved encouragement.

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Connersville, Ind., April 17, 1920.—A joint recital
 given by Van Denman Thompson, organist, and Robert
 G. McCutchan, tenor, at the Central Christian Church,
 Monday evening, April 5, was the third and last of a series
 of concerts sponsored by the Professional Music Teach-
 ers' Club. Van Denman Thompson is head of the organ
 department at the De Pauw University school of music,
 and Robert G. McCutchan is dean of the music school.
 Mr. Thompson is a young composer, having published
 works for the piano and organ. Dean McCutchan's voice
 is of lyric quality, and his pleasing personality ap-
 pealed to the audience. Lois Brown was the able ac-
 companist.

April 9, in the Auditorium Theater, Josef Konecny, vio-
 linist, assisted by Mary Tris, pianist, and Lola Murel
 Alley, soprano, gave a recital to a small but appreciative
 audience, under the auspices of the American Legion.

Rowena Rosendale Fruth, pianist and teacher, has
 opened a studio in the McFarlan Building. She is a pupil
 of Franklin Cannon, New York; Harold Randolph, Bal-
 timore; Olga Neruda, London, and Maria Fruinert, Vi-
 enna.

Enid, Okla., April 22, 1920.—The Enid Young Ladies'
 Musical Club, consisting of forty-five members, gave their
 annual free concert on March 26 at the Christian Church,
 under the directorship of Samuel G. Hart. The program
 was divided into two parts, the first consisting of choruses,
 male quartet, ladies' quartet and solo numbers, and the
 second comprising the cantata, "Venezia," Nevin, arranged
 for ladies' voices by Spross. This organization of young
 voices sang with spontaneity and splendid ensemble. In
 response to the director's baton, the voices swelled to the
 volume and sonority of a huge organ with excellent tone
 quality or diminished to an exquisite pianissimo with equal
 ease and facility. Dott Carrier sang "Villanelle," Dell
 Acqua; Eleanor Lamerton was heard in "One Fine Day,"
 Puccini; Alice Burt pleased with "Venetian Song," Tosti,
 and Helen Rarey gave "By the Waters of Minnetonka,"
 Lieurance. The ladies' quartet, consisting of Ruth Whit-
 son, Adeline Johnson, Mina Shields and Vivian Bonhan,
 sang "Forget Me Not," Giese, and the male quartet, in
 which were S. G. Hart, J. M. Pieratt, W. T. Whitlock
 and J. F. Williams, sang the "Italian Street Song" from
 "Naughty Marietta." Miss Carrier singing the soprano
 obligato. In Faith Hieronymous the club has a fine ac-
 companist.

Rotary Week, the citizens of Enid enjoyed an unusual
 and unique treat, when the Rotary Club presented Oscar
 Seagle in concert.

The Madrigal Club went to Perry, Okla., on March 30
 and sang at the meeting of the Federated Clubs.

Hart School of Music gave a piano recital on Wednes-
 day evening, March 31.

Fitchburg, Mass.—(See letter on another page.)

Fort Collins, Col., April 20, 1920.—The Fort Collins
 Community Chorus, which completed a successful season
 of musical effort with the concert given recently in which
 Florence Macbeth was the soloist, has held its final meet-
 ing and re-elected all the officers, which are as follows:
 Director, Matthew Auld; president, Robert S. Tate; sec-
 retary, Beatrice Sinclair; treasurer, C. A. Polley, and W.
 C. Brolier, librarian. The treasurer reported that the sea-
 son was practically a success from a financial standpoint,
 as the chorus had nearly paid all expenses from its re-
 cepts, and the fifty-five members all felt that it was more
 than a success artistically, as the work and the reception
 of the chorus had been more gratifying than had been
 expected. Rehearsals will resume again early in the fall
 for the next season, when the chorus will be limited to
 sixty members.

Fort Smith, Ark., April 23, 1920.—The New York
 Chamber Music Society gave a unique and delightful con-
 cert at the High School Auditorium, under the auspices
 of the dramatic society of the Knights of Klorasseu.
 Carolyn Beebe, pianist and director, is an accomplished
 artist and has assembled a remarkable organization of
 skilled musicians, who unite to make the ensemble play-
 ing very beautiful.

There were excellent programs of music at the various
 churches on Easter Sunday. Selections from Stainer's
 sacred cantata, "The Crucifixion," were given at St. John's
 Episcopal Church. The solos were sung by Rev. C. P.
 Parker and Dora Hoffman, and a violin solo was given
 by William Worth Bailey. The choir of the First Pres-
 byterian Church, under the direction of Carmen Stahl,
 organist, gave an especially fine musical service on Easter
 Sunday night, the quartet being composed of Helen Class
 Walker, soprano; Mrs. Nathan B. Chase, contralto; Tom
 Drake, tenor, and Roy M. Johnston, bass. At the First
 Evangelical Lutheran Church, Fears' cantata, "The Gos-
 pel of Easter," was presented.

The annual tea given by the St. Edward's Guild was
 held on April 6. The first half of the program was given
 by pupils of St. Anne's Academy, Irene Schmidt and
 Marie Scherry. The last half included piano selections
 by Mrs. Irvin Sternberg and Leo V. Zumsteg, and a vocal
 solo by Mildred Brennan Mayo, of Sallisaw, Okla.

A very interesting affair was the "Teachers' Talent"
 program luncheon which was given at the Goldman Hotel
 on April 10. Each school was represented by one of its
 talented teachers, Belle Grove being represented by Cherry
 Kendall; Peabody by Mrs. Bert Hall; High School, Misses
 Danby and Whedon; Trusty, Miss Harper; Du Val, Es-
 telle Penn; Rogers, Nina Rogers; Belle Point, Miss Tay-
 lor, and Junior High, Miss Comstock.

Mrs. Joe Leming arranged the concert which was given
 at the First M. E. Church on April 20. About sixty musi-

cians contributed to the program, including some of the
 best talent in the city.

The Lincoln High School presented Henry Ethridge,
 tenor, of Chicago, in a song recital at the Ninth Street
 Baptist Church, April 14. The soloist, who is one of the
 youngest dramatic tenors of the colored race, is a student
 of Northwestern University. In addition to his splendid
 voice, he has a pleasing personality, and was received with
 great enthusiasm. The program was admirably selected
 to allow the singer's versatility. Able accompaniments
 were furnished by Della M. Tolliver, Fort Smith pianist
 of his own race.

Jenkintown, Pa., April 28, 1920.—On Tuesday even-
 ing, April 13, an interesting recital for two pianos was
 given by Emma Warde Ryder and Ethlyn Marguerite Sel-
 ner at the Conservatory of Music at the Beechwood
 School. The program included works by Thern, Chopin,
 Arensky, Rachmaninoff, Tchaikowsky, Grieg, Duvernoy,
 Hiller, Debussy and Saint-Saëns.

In connection with the performance of "Romance" by
 Edward Sheldon, given by Julia Blecker Mallaby, Tues-
 day, April 27, at the Beechwood School, there were vio-
 lin and vocal numbers by Marion Gushee, Kathryn Musser
 and Ethlyn Selner.

Oberlin, Ohio.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

Quincy Ill., April 12, 1920.—The story of Easter was
 told in visualized music last evening in a pageant at the
 Armory, under the auspices of Community Service of
 Quincy. The pageant master was the Rev. George Long,
 who intoned the story of the pageant from behind a screen
 as the players enacted it in pantomime. Irma Knapheid
 Parker was the assistant pageant master. The chorus of
 about 300 voices sang the music under the direction of
 Harry Morrison community service musical organizer.
 The music included the "Pilgrims Chorus" from "Tann-
 häuser," "He Was Despised," from "The Messiah," "The
 Heavens Are Telling," from "The Creation," and other
 standard works. About 3,000 persons witnessed the two
 performances of the pageant, the presentation of which
 was a direct outgrowth of the organization work in com-
 munity music that had been done in Quincy by Mr. Mur-
 rison. It is planned to make the pageant chorus a perma-
 nent organization, with J. Frank Garner as its conductor.

San Antonio, Tex.—(See letter on another page.)

San Diego, Cal.—(See "Music on the Pacific Slope.")

Selma, Ala., April 13, 1920.—One of the most success-
 ful concerts of the season was that given by May Peterson,
 soprano, as a final number to the artists' concert series of
 the Selma Music Study Club. Her program included oper-
 atic arias and songs in French, Swedish and English.
 Numerous encores were necessary, and Dvorák's "Songs
 My Mother Taught Me" and Hageman's "At the Well"
 had to be repeated. Miss Peterson is a singer of rare
 taste and judgment and her charming personality at once
 won for her the sympathetic appreciation of her audience.
 Stuart Ross, at the piano, contributed to the success of
 the program.

Annelu Burns and Madelyn Sheppard, assisted by
 other Selma musicians, gave a recital of their own
 compositions at the Walton Theater. Those who as-
 sisted in the interesting event were Mrs. Alec Cawthorn,
 Mary Boylan, Francis Butler and an excellent orchestra.
 This is probably the first time a recital program consist-
 ing entirely of local talent both as to singers and composi-
 tions has been given in Selma.

At the Academy of Music recently the Roisman Ju-
 venile Concert Company made its appearance and gave
 marked evidence of the progress which is being made by
 these young musicians. The members included Isidore
 Roisman, fourteen year old violinist; Maurice Roisman,
 sixteen, who plays the cornet; Rosie Roisman, aged ten,
 (Continued on page 58.)

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May Johnson's Special Notes on Light Opera Musical Comedy Picture Houses

Capitol

A very excellent presentation of the last act of "Tannhauser" was given during the past week. In the hands of such experienced Wagnerian singers as Karl Jörn and William Beck, the scene was acted with authority and dramatic justness. William Beck's delivery of the music of Wolfram was full of dignity and his singing was marked by beauty of tone. Karl Jörn as Tannhauser was intensely dramatic. His tones were clear and ringing and his English diction excellent. Irene Williams, as Elizabeth, looked the part and sang the prayer very well indeed. She deserves a great deal of encouragement for her singing both in this opera and "Lohengrin," but she must strive to acquire more poise and cease making unnecessary gestures with her arms, which detract from her otherwise creditable performance. The burden of the artistic responsibility for these performances rests upon Nathaniel Finston, the conductor, who has proven himself thoroughly capable for the task. His conducting of the overture on Monday evening was splendid from the opening pianissimo to the superb finale in which the great organ of the Capitol was employed with tremendous tonal effect. He was alert to every instrument under his baton. The applause was long and sincere.

"Hansel and Gretel" is again the operatic attraction for the current week. The same cast that was heard during the week of April 4 has been re-engaged, all students from the Regneas Studios here in New York. The film is "The Silver Horde."

Criterion

The overture for this week is Boccherini's minuet. The selection was presented in silhouette, with the players behind a drop, but their every action showing as if on a screen. Victor Wagner conducted. More girls have been added to the chorus that support the solo dancer, Helen Shipman, in the musical number "Why Change Your Wife" that precedes the great Paramount-Artcraft film of the same name. These changes are a great improvement over the somewhat crude effects of the first week. The atmosphere of the Criterion is infinitely more intimate than at the Rivoli or Rialto Theaters, therefore the brush of the artist must be finer and more minute in detail, consequently the beauties and delicacies of Boccherini's minuet find an appropriate setting at this theater.

The success of the Criterion as a picture house is evidently assured by the large daily attendance. The film "Why Change Your Wife" is a rich comedy, with a good story and elaborate settings.

Strand

The program here last week was unusually interesting. In the first place the picture, "Riders of the Dawn," adapted from Zane Gray's "The Desert of Wheat," was excellent and held the interest of the audience which manifested its approval by much applause. It is a story that carries a warning to the I. W. W. and its ilk. The overture was "Mignon" (Thomas) with Francis Sutherland, assistant conductor, directing with much authority. The Russian Cathedral Quartet, with the organ, sang "Rise Thou Radiant Sun" and gave as an encore "Believe Me If All Those Endearing Young Charms." There is only one additional remark that I can add to what I have already said regarding the excellent singing by this quartet, and that is the English diction in the encore was perfect, which proves that it can be sung if properly acquired. When I heard them several weeks ago singing in English, the only word I understood was "rosary" and that because I know the song. Armanda Brown, coloratura, sang "Pearl of Brazil" (David), which pleased her audience very much.

Rivoli

The feature of the program at the Rivoli Theater last week was "The Bottom of the World," a truly remark-

able motion picture record of Sir Ernest Shackleton's last Antarctic expedition. The picture is divided into two parts, the second being shown this week—and it is well worth seeing. Wallace Reid appeared in "The Dancing Fool," and there was also a Harold Lloyd comedy. The music consisted of an excellent rendition of Karl Goldmark's "Sakuntala" overture and solos by Willy B. Stahl, violinist, and Martin Brefel, tenor.

The Rialto

A picture for the eye and a real delight to the ear was the third number of last week's program at the Rialto. Betty Anderson, soprano, gowning in a lovely old fashioned dress with a tight bodice and a wonderfully full skirt, enhanced the attractiveness of the familiar "Believe Me, If All Those Endearing Young Charms." Miss Anderson has a lovely voice of luscious quality which she has the good taste not to force. Many a so-called artist, now appearing in public, might learn much to her advantage from this young singer. The other singer programmed for the week was Edoardo Albano, baritone, who sang the prologue from "Pagliacci." The overture was made up of selections from "La Bohème," one which never fails to please, and the closing number was an organ solo, "Marche Russe," by Oscar E. Schminke, played by John Priest. The feature picture was Enid Bennett in "The False Road."

CURRENT NEW YORK MUSICAL ATTRACTIONS

"As You Were" (sixteenth week), Central Theater.
"Betty Be Good" (second week), Casino Theater.
"Buddies" (twenty-ninth week), Selwyn Theater.
"Ed Wynn Carnival" (sixth week), New Amsterdam Theater.
"Florodora" (sixth week), Century Theater.
"Happy Days" (thirty-ninth week and last month), Hippodrome.
"Irene" (twenty-sixth week), Vanderbilt Theater.
"Lassie" (sixth week), Nora Bayes Theater.
"Look Who's Here" (eleventh week), Forty-fourth Street Theater.
"My Honey Girl" (second week), Cohan and Harris Theater.
"Night Boat" (fifteenth week), Liberty Theater.
"Passing Show of 1919" (thirtieth week), Winter Garden.
"Ruddigore" (seventeenth and last week), Park Theater.
"Smilin' Through" (twenty-third week), Broadhurst Theater.
"Three Showers" (sixth week), Plymouth Theater.
"The Girl from Home" (second week), Globe Theater.
"What's in a Name?" (ninth week), Lyric Theater.
"Ziegfeld, 9 o'Clock Frolic and Midnight Frolic" (tenth week), New Amsterdam Roof.

Musicians See "Humoresque" Filmed

A notable gathering of musicians in general and violinists in particular attended the private exhibitions of a new motion picture based upon Dvorák's "Humoresque," at the Cosmopolitan projection room at the Ritz-Carlton last week, and judging by the unqualified enthusiasm of all the musical spectators, the film should exert a very general appeal when it is released to the great movie public of America.

"Probably the most popular melody ever written for the violin," is the comment of Fritz Kreisler, who made the first of all the transcriptions of Dvorák's "Humoresque" for his own instrument.

Mischa Elman and Max Rosen, both close friends of Fannie Hurst, author of the story on which the screened

Announcements of Opera-Musical Comedy Picture Houses-The Stage

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Charles Carver, basso
Mary Waterman, violinist
Frank La Forge, composer-pianist

PROGRAM

Overture, "Merry Wives of Windsor".....Nicolaï
Songs, (a) Flanders Requiem.....La Forge
(b) By the Waters of Minnetonka.....Lieurance
(c) Maidens Are Like the Wind.....Lewer

Mr. Carver.

Symphony, "Eroica".....Beethoven
Songs, (a) Voi dolci aurette al cor.....Handel
(b) Bel piacere.....Handel
(c) Invocation.....La Forge

Mme. Kelsey.

Violin, Concerto, first movement.....Brahms
(Cadenza by Kriens)

Miss Waterman

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"Humoresque" is based, have expressed the liveliest interest in its possibilities, and predict an overwhelming success for the film. "Everyone who has ever played or heard a violin," said the latter, "will want to see the picture of the 'Humoresque.' It is a very human story, with a tear always lurking behind its laughter, and I know from experience that it is very real."

Toscha Seidel, the Russian prodigy, who brought his whole family to see what he called "the most realistic picture of Jewish life ever taken from the streets of New York," insists that "Humoresque" will be "the sensation of the cinema." "Such types, and particularly such children," he adds, "have never before been caught by the photographer."

Many guesses have been hazarded as to what particular violinist Miss Hurst (or, as lately revealed, Mrs. Jacques Danielson) may have had in mind when she first wrote the story, as the early scenes might fit several of the recent prodigies of the musical world equally well. The fact that the hero goes to war suggests something of the career of the late David Hochstein, but although the story has its share of tears, the ending is happy.

"At times I almost thought it was too sad," said Arnold Volpe, the orchestra conductor, who was himself formerly a violinist, "but we don't mind crying a little if things come out all right after all."

Among other musicians who expressed enthusiasm over the "Humoresque" film last week were: Leopold Auer, Eddy Brown, Anna Fitziu, Mr. and Mrs. Sigmund Spaeth, Maximilian Pilzer, Mr. and Mrs. Alfred Megerlin, Rudolph Larsen, Mr. and Mrs. Philip Mittel, Jacques Gottlieb, Fitzhugh Haensel, W. Spencer Jones, Blanche Freedman, S. E. Macmillen and Francis Macmillen.

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SCHOLARSHIPS AWARDED.—I would like to draw the attention of your readers to my letter published on page 7 of the MUSICAL COURIER of March 4, in

which I stated that a patron of music, in order to demonstrate his confidence in my methods of voice production, had enabled me to offer six scholarships. Applications (by letter) should be made to William A. C. Zerff, 333 West End avenue (76th street), New York City.

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Cincinnati's May Music Festival

Cincinnati's twenty-fourth biennial May Festival took place at Music Hall, May 4, 5, 6, 7, and 8 and was a notable event in musical circles. There were six concerts, four evening and two matinee.

The fact that the director of the Festival was Eugene Yeaye was in itself a guarantee of success, for this famous violin virtuoso has a reputation as director as well as performer. The Festival Chorus this year numbered about 320 members, all of whom had been very carefully selected. The chorus was under the direction of Alfred Hartzell, and the work of the singers showed that care had been given every detail. As to the Cincinnati Symphony Orchestra, there is not much that can be said that has not already been made public about the work of this fine body of musicians. A chorus of 600 public school children sang the magnificent in Liszt's symphony to Dante's "Divine Comedy." The children had been carefully trained and added to the Festival a novel and most delightful feature.

The great organ was played by Adolph H. Stadermann, organist for six of the May festivals and therefore well equipped for this place.

Special care was given the selection of the soloists. The artists who appeared included: Inez Barbour, Margaret Matzenauer, Merle Alcock, Edward Johnson, Dan Beddoe, Lambert Murphy, Reinald Werrenrath and Gustaf Holmquist.

Handel's "Dettingen Te Deum" and the Verdi "Requiem" were presented at the first concert; Cesar Franck's "The Beatitudes," at the second; the aforementioned Liszt work at the third concert; Saint-Saens' "The Deluge" and the ninth symphony of Beethoven, at the fourth; "The Trojans in Carthage" of Berlioz, at the final concert with an orchestral program at the fifth.

A detailed report of the festival will appear in the MUSICAL COURIER of May 20.

ACROSS THE COUNTRY

(Continued from page 56.)

and Bessie Roisman, eight, pianist; Max Roisman, thirteen year old player of the clarinet, and Harper Roisman, aged seven, who beats the drum.

An excellent program was presented by the Junior Music Study Club by some of Selma's young musicians.

At the fourth annual convention of the Alabama Federation of Music Clubs, held recently in Dothan, Ala., Mrs. W. W. Harper, of Selma, was elected chairman of the board of exchange concert work.

After a visit to their homes, Annelu Burns and Madelyn Sheppard have returned to New York to stay for the remainder of the season.

St. Louis, Mo.—(See letter on another page.)

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Tallahassee, Fla., April 19, 1920.—A very artistic organ and violin recital was given April 13 by the director of the school of music, Ella Scoble Opperman, pupil of Guilman, and Clara Farrington-Edmondson, pupil of Cesar Thompson. Both soloists showed a mastery of their respective instruments and a fine sense of values in a program made up of compositions by Rheinberger, Bach, Handel, Guilman, Sibelius-Hermann, Bazzini and Bonnet.

Victoria, B. C.—(See letter on another page.)

More About the Bethlehem Bach Festival

Bethlehem, Pa., May 8, 1920.—Never in the history of the Bach Festivals has the advance demand for tickets been so large as for the fifteenth festival, to be held at Lehigh University on Friday and Saturday, May 28 and 29. The second day sessions, devoted to Bach's greatest work, the mass in B minor, have always attracted strongly. This spring the program for the first day is proving almost equally popular, and the indications are that every seat in the spacious Packer Memorial Church on the university campus will be filled for both Friday sessions as well as on Saturday.

Keyed up by their success in the recent concert they gave in New York at the Oratorio Society festival in the Seventy-first Regiment Armory, the 275 singers of the Bach Choir have been rehearsing with excellent spirit and fidelity for the forthcoming Bethlehem Festival. Dr. J. Fred Wolle, conductor, has expressed himself as delighted with their degree of preparedness. To be sure of adequate performance of the work of their beloved master, Bach, these faithful amateurs are rehearsing several times a week and on Sunday afternoons. It is this constant endeavor, year after year, that produces results that are truly artistic.

Dr. Wolle has announced a list of soloists who are artists worthy of this great musical event. They are Florence Hinkle, soprano; Merle Alcock, contralto; Nicholas Douthy, tenor, and Robert Maitland, bass, for Saturday's sessions of the B minor mass; and Mildred Faas, soprano;

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Reed Miller, tenor, and Charles Trowbridge Tittmann, bass, for Friday's sessions.

Members of the Philadelphia Orchestra will furnish the accompaniment, and will also play two orchestra numbers on Friday. These will be the suite in B minor, for flute and string orchestra, in the afternoon, and the second Brandenburg concerto in the evening.

The Bach Choir's offerings on Friday afternoon will be the two cantatas, "There Is Nought of Soundness in All My Body" and "How Brightly Shines Yon Star of Morn." At the Friday evening session there will be an unaccompanied motet for double chorus, "Sing Ye to the Lord a New Made Song," and the cantata, "Sleepers, Wake, for Night Is Flying."

A change has been made in the time of the Saturday sessions of the festival, which will begin a half hour earlier than usual, in order to give visitors ample opportunity to take east and west bound trains homeward. The "Kyrie" and "Gloria" will be sung, beginning at 1:30 o'clock (Eastern standard time, which is the time throughout), and the "Credo," beginning at 4 o'clock.

REVIEWS AND NEW MUSIC

(Continued from page 47.)

WHITE-SMITH MUSIC PUBLISHING CO., BOSTON, NEW YORK, CHICAGO

"The Lost Land" (La Tierra Perdida), Song, by Charles Wakefield Cadman

The Spanish California Indians, driven from their lands, were accustomed to speak of youth, happiness, or any departed joy as "La Tierra Perdida," the "Lost Land," and this song, dedicated to Galli-Curci, has as literary basis a poem by Margaret Hobson Albers. The composer has skillfully utilized a well known Spanish rhythm in 3-4 time in the song, a slow waltz, such as one hears in portions of the opera "Carmen"; and the light harmonic basis and flowing melody stamp it as real Castilian. Range, low E, to G sharp, top line.

"Prelude-Arabesque," for Piano, by Warren Storey-Smith

Dedicated to Mrs. H. H. A. Beach, who is doubtless the teacher of the composer, this piano piece is light and graceful, a triplet-note figure running through much of it. A melodious middle section gives relief. About grade three.

WITH THE PUBLISHERS

Boosey & Co.—"Just That One Hour," by Vernon Eville, is winning fast the success that was predicted for it. This song is in demand on account of its beauty and simplicity of composition. Dorothy Jardon is singing "The Barefoot Trail" on all of her programs this season. It is her intention to make a specialty of ballads in her concerts from now on.

Fred Fisher, Inc.—Another prophecy has come true. "Little Town in the Old County Down" is published and here is an exceptionally good Irish ballad. This will prove the most popular number yet written by Alma Sanders and Monte Carlo. When Fred Fisher makes up his mind to publish a song he gets it on the market without delay, but, notwithstanding his effort in this case, six companies were singing it from manuscript two weeks before.

Receptions for Cadman

Charles Wakefield Cadman, composer, was entertained within twenty-four hours of his arrival in New York at a large reception given by Alice Andres Parker in her studio in the Nevada Apartments. Sharing honors with Mr. Cadman were his librettist, Nelle Richmond Eberhart, Mrs. Frederick Snyder and Dr. and Mrs. Andrews of Minneapolis.

Mme. Parker arranged an elaborate program of Cadman music, the special features of which were his "Spring Song of the Robin Woman," sung by Marguerite Fontrese, and two new piano numbers—"The Minstrel of Kashmir" and "The Minstrel of Capistrano"—played by the composer himself. Among the many distinguished guests present were: Mr. and Mrs. Bernard Wall, Philip Gordon, Dr. and Mrs. Alexander, Mr. and Mrs. R. H. Tichevington, Mr. and Mrs. Henry Gilbert, Baroness von Klenner, Mr. and Mrs. Charles Isaacson, Mr. and Mrs. William Reddick, Doris May, Mr. and Mrs. John McGhie, Hallett Gilberté, Joseph Breil and Madame Newburgh.

Last Sunday afternoon a smaller, more intimate reception was given for Mr. Cadman in Brooklyn by Mrs. Harold C. Stowe and Nelle Richmond Eberhart. A short but interesting program of Cadman compositions was presented by Mr. Cadman, Princess Tsianina (mezzo-soprano), Lacy Coe (violinist), and Mabel Corlew (soprano). Many well known musicians were present, among them a number from Pittsburgh.

La Forge Contributes to Plaza Hotel Concert

Among the recent engagements for Frank La Forge the eminent composer-pianist, was an appearance on Saturday evening, May 1, at the Hotel Plaza, New York, when he played the accompaniments for Charles Carver, bass. The singer included among his programmed numbers Mr. La Forge's lovely "Flanders Requiem," which was very well sung and enthusiastically applauded. The work of La Forge is so well known throughout the music world that his name on a program, whether as composer, piano soloist or accompanist, is proof positive that his audience is to have a real treat.

Hortense Schneider Dies

Hortense Schneider has just died in Paris (May 6) at the advanced age of eighty-two years. To the present generation hers was a name but slightly known, but in 1864 she sprang into fame in a night as the heroine of Offenbach's "La Belle Helene." From that time until her retirement upon her marriage in 1881, she sang a long succession of Offenbach roles with unbroken success. Next week's MUSICAL COURIER will deal extensively with her life in a special article on Offenbach.

GOTHAM GOSSIP

(Continued from page 10.)

Mrs. John Sherman Crosby, Elizabeth Marbury and Mrs. Ralph Troutman.

MATTMAN STRING QUARTET AT PORTCHESTER.

The Mattman String Quartet, consisting of amateur string players from Astoria, Long Island, were guests at the Summerfield M. E. Church, Portchester, April 25. They gave the principal musical numbers of the evening service, consisting of the celebrated andante in B flat (Tchaikowsky), the andante from the American quartet (Dvorák), "The Cradle Song," by Christian Bach. Their playing was greatly enjoyed, for they perform with distinct love for the music, coupled with ability to perform it. A large audience gave them absorbed attention. Helen E. Ferris sang the Bach-Gounod "Ave Maria" with violin obligato, and this, too, was well done. The organist and director is Mr. Riesberg.

WINSTON WILKINSON, AMERICAN VIOLINIST.

Winston Wilkinson, who has appeared with modern Metropolitan soloists, such as Frieda Hempel, Paul Alt-house, Arthur Rubinstein, Caruso, Galli-Curci and McCormack, has been filling many dates in the Southern States. Press notes from Florida, Virginia, South Carolina and elsewhere show his tour to be one of tremendous success. Marie Maloney is his capable accompanist and she, too, wins much praise.

A firm believer in the virtues of hard work, Wilkinson, on the day before his Tampa recital, was just completing his eighth hour of practice when a knock was heard. Outside a torrential downpour added a depressed feeling to the already tired fiddler. Without waiting to be answered, an old negro bellhop pushed the door open. The marked folk dance themes of the Tchaikowsky violin concerto appealed to his sense of rhythm, and after several minutes he concluded, "Dat is sho' a good way to pass de time on a rainy day, boss."

DR. WILL C. MACFARLANE AT MELROSE, MASS.

Dr. Will C. Macfarlane is municipal organist at Melrose, Mass., playing an organ presented to the city by John C. F. Slayton as a memorial to Melrose men who served in the war. Mr. Macfarlane gave an organ recital at Binghamton a fortnight ago, when Harold Land, baritone, assisted him in a very splendid success. He had been on a concert tour, winning universal acknowledgment of his mastery ability.

KRIENS SYMPHONY CLUB CONCERT MAY 18.

The annual concert given by the Kriens Symphony Club, 125 players, men and women, is to occur at Carnegie Hall May 18. Mary Waterman, violinist, pupil of Mr. Kriens, will play the concerto by Brahms. The orchestra will play works by Nicolai, Beethoven, Kriens and Tchaikowsky.

NICHOLS NOW SOLOIST AND DIRECTOR.

J. W. Nichols, the tenor, has been appointed soloist and director of the large choir of one hundred voices in Trinity Methodist Church of Newburgh, N. Y. Harry Mills-paugh has been in charge for some time past, going to Grace M. E. Church, New York. The music at this church is of a high standard, with performances of important choral works, soloists, etc., and it is safe to say that Mr. Nichols will attain even higher artistic results than his predecessor.

Bernard Ferguson Gives Deems Taylor Compositions

Deems Taylor proves to be one of those lucky mortals among composers who "while still enjoying his stay in our midst" as the saying goes, has the satisfaction of knowing that it will not be left to a future generation to discover him. We owe it to Carolyn Beebe for having become acquainted with, and during the past few years heard on many occasions that splendid chamber music works of Taylor's "Through a Looking Glass."

His "The Highwayman," a cantata, is well and favorably known throughout the country. The "Plantation Love Song" published several years ago has been singled out as one of the best specimens of that class of song. "The Witch-Woman," and who has not heard Werrenrath sing it, is destined to become a classic. The three songs, comprising op. 13, have already enjoyed performances from manuscript, and are soon to appear in print.

As for Deems Taylor's arrangements for women's voices made for the Schumann Club of New York, much has been written and said concerning them.

Bernard Ferguson, the well known baritone of New York, has the honor of having first sung from manuscript "The Song for Lovers" from op. 13. Mr. Ferguson selected the same song for his program with the Musical Art Society of Orange, N. J., under Arthur D. Woodruff's direction, for the night of May 7. On the same program he sang "Plantation Love Song" and also the solo part in Deems Taylor's "The Highwayman."

Bella Gatti Sings at Funes Recital

Bella Gatti, the talented daughter of Carmela Cosenza Gatti, herself not long ago one of the leading pianists of New York, assisted Manolito Funes (Stojowski pupil) at a recital given by the latter under the patronage of His Grace Rev. Archbishop Hayes, at the MacDowell Club, May 7. The comely Miss Gatti is full of musical temperament and has a brilliant, high soprano voice. She sang "Adoration," a beautiful song by her vocal instructor, Roxas (the words being by her mother), and songs by Costa and Puccini, with ardor and style. Vanderpool's "Roses" was her encore, and another number was the aria "Pleurez, mes yeux" from "Le Cid." Beautiful flowers were handed the young singer. Mr. Roxas played fine accompaniments. Mr. Funes offered works by Chopin, Paderewski, Liszt and others, with beauty of touch and especially dainty style.

Music Pupil to Give Recital May 16

Marcus Shoup, an artist-pupil of Ovide Musin, will give a violin recital at the Ovide Musin studios, 51 West Seventy-sixth street, on Sunday afternoon, May 16, on which occasion he will play a most interesting program.

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